

LB 1573
.E2

THE
EDSON-LAING-READERS
A
MANUAL
FOR TEACHERS

BENJ. H. SANBORN & CO.

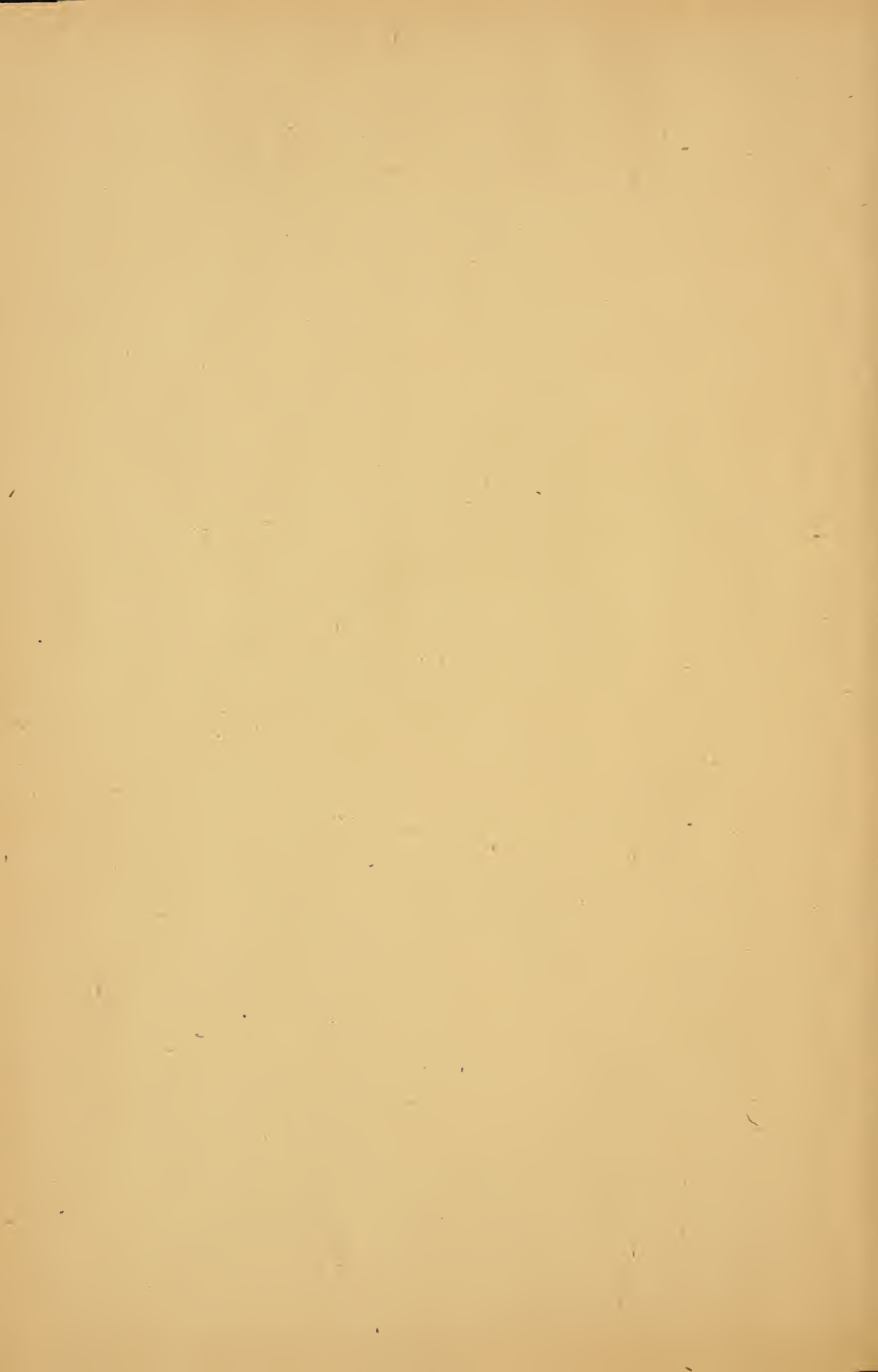


Class LB1543

Book E2

Copyright N^o _____

COPYRIGHT DEPOSIT



BY

ASSOCIATE SUPERINTENDENT OF SCHOOLS
NEW YORK CITY

BENJ. H. SANBORN & CO.

CHICAGO

NEW YORK

BOSTON

LB 573
.E2

THE EDSON-LAING READERS

BOOK ONE, BUSY FOLK

BOOK TWO, LEND A HAND

BOOK THREE, NEIGHBORS

BOOK FOUR, WORKING TOGETHER

BOOK FIVE, OPPORTUNITY

Grateful acknowledgment is made to the principals and teachers whose valuable suggestions have helped in the preparation of this Manual.

A. W. E.

COPYRIGHT, 1915,

BY BENJ. H. SANBORN & CO.

\$0.50

MAR 30 1915

©CL A398156

CONTENTS

PART I

INTRODUCTORY NOTE

PART II

GENERAL OUTLINE OF READING

	PAGE
1. READING DEFINED	3
2. ENDS	3
3. ORAL READING	4
4. SILENT READING	5
5. EXPRESSION	7
<i>a.</i> Emphasis, Inflection, and Pauses	7
<i>b.</i> Word-Pictures	8
<i>c.</i> Dramatization	10
6. PHONIC EXERCISES	10
7. GENERAL SUGGESTIONS	11

PART III

STEPS IN LESSON DEVELOPMENT

1. EXPLANATION OF THE STORY	13
2. RECITATION BY THE TEACHER	13
3. RECITATION BY THE PUPILS	14
4. QUESTIONS TO TEST KNOWLEDGE AND DEVELOP CONTENT	14
5. DRAMATIZATION	14
6. DRILL ON WORDS, PHRASES, AND WORD-GROUPS	16
7. STORY WRITTEN ON THE BLACKBOARD	18
8. STORY READ BY THE PUPILS	18
9. TEST WORK	19

PART IV

SUGGESTIVE STEPS FOR LESSONS IN BOOK ONE

	PAGE
1. THE KEY TO THE KING'S GARDEN	21
2. LITTLE ACORN SISTERS	24
3. THE LITTLE RED HEN	24
4. MY GARDEN	27
5. THE HOUSE THAT THE BOYS BUILT	28
6. THE THREE LITTLE PIGS	29
7. PETER AND NANNY	32
8. COME, BUTTER, COME	33
9. THE WHITE RABBIT	33

PART V

PHONIC EXERCISES

1. PURPOSE	36
2. EARLY EXERCISES	38
3. SELECTIONS I TO V	41
4. SELECTIONS VI TO IX	48
5. CONSONANT SOUNDS	50
6. VOWEL-SOUNDS	51
7. KEY TO PRONUNCIATION	51

PART VI

REPRINTS

1. BOOK ONE :	
Foreword	55
Suggestions to Teachers	55
Word List	59
2. BOOK TWO :	
Foreword	64
Suggestions to Teachers	64
Word List	66
3. BOOK THREE :	
Foreword	74
Suggestions to Teachers	74
Word List	77

PART I

INTRODUCTORY NOTE

THE plan of the Edson-Laing readers is unique in at least three particulars. First, these basal readers have a distinct central theme, social — industrial — ethical, toward which nearly every selection trends. Instead of the usual compilation of miscellaneous selections, stories of high literary value are grouped about this leading idea.

In each book there is repeated reference to some distinctive line of wholesome thought, which has the background of a worthy motive. The keynote of Book One is *Busy Folk*; of Book Two, *Lend a Hand*; of Book Three, *Neighbors*; of Book Four, *Working Together*; and of Book Five, *Opportunity*. In each book the dominant social appeal, emphasizing the value of industry, kindness, service, and fellowship, is made by representing generous, outgoing activity.

The books introduce children at the very beginning of their school work to literature and life. The theme of the selections may not at first be recognized by the pupils, but soon the point of each story will dawn upon them with impelling force.

Secondly, these readers in the lower grades give unusual emphasis to the cumulative tale. Through it there is a constant reappearing of old words and a careful introduction of new words. The development moves forward by easy steps. By this plan children begin at once with stories of which they never grow weary; stories that are as fresh and interesting the hundredth time they are told or read as they were at first.

These cumulative tales have a rhythmical quality for which every child has an innate love; they give him something worth memorizing; and they help him in a most attractive way, with no break in the continuity of thought and interest, to a large vocabulary of simple, choice, basal words.

The folk tales in Books One and Two present a definite sequence and outcome which the mind easily follows. The story by its structure meets the child's first need of grasping a connected literary whole, and thus from the very start reading is a joyous exercise.

And, in the third place, these readers omit the traditional Primer and start directly with reading material of literary and ethical value. The time has gone by when good teachers find it necessary to have books of loosely connected, made-up sentences, merely to give the pupils a reading vocabulary. From the vocabulary of a classic tale any live teacher can easily construct sentences that will serve the purpose of supplementary drill exercises.

It is not expected that Book One will be placed in the hands of pupils until a considerable list of words and word-groups have been taught from the blackboard.

PART II

GENERAL OUTLINE OF READING

1. **Reading defined.** Of the various definitions of reading, the following are among the best: "Reading is thought-getting from a printed page." "Reading is thinking not at random but in lines prescribed by the written or printed page." "Reading is the apprehension of the thought and feeling expressed on a written or printed page. Oral reading is the apprehension and expression of the thought and feeling found in the words of a printed page." In all reading exercises, therefore, the *thought* element should predominate; it should rise superior to word-mastery and to oral expression, important as these may be.

Too much of class reading in the early stages has been and still is mere word-naming, phonetic drill exercises, a dreary droning over words and disconnected sentences, all of which has "a flavor of boiled water." Hamlet's answer to Polonius's question, "What do you read, my Lord?" "Words, words, words," might well be the answer of many children to-day if asked a similar question.

2. **Ends.** There are three clearly defined ends to be kept in view by the teacher of reading: An early facility in the art of reading; the formation of a reading habit; and the cultivation of a love of good literature.

Facility in the art of reading implies an immediate recognition of words, an apprehension of their meaning and use, and the ability to express the thought easily, clearly, and intelligently. Inability to read readily is frequently the cause of backwardness in school

work. A good reader has a great advantage over a poor reader in mastering all the subjects of the school course.

The formation of a reading habit is of prime importance. Reading is the key to all past thought and achievement; it is the means to a future education. Teachers cannot begin too early to encourage children to cultivate a reading habit.

In direct line with this work the teacher should aim to create and foster literary taste in the children. As a result they will choose books that are worth reading, books that will fill the mind with "beautiful thoughts, beautifully expressed." A teacher who succeeds in cultivating a love for good literature is building character in the most effective way.

Books that are designed primarily for information, such as geographical, historical, and science readers, have their place, indeed are indispensable; but books that contain literary selections, such as fairy tales, folk stories, myths, fables, legends, poetry, and standard prose, have a universal interest and lasting value.

3. Oral reading. Oral reading differs from silent reading, primarily, in the fact that in oral reading more than one person is involved. If this fact is impressed upon a class, the one reading will always endeavor to convey thought to others. He will face his listeners by turning toward the class. He will speak to the class rather than away from it. He will read with more understanding because of his effort to make others understand, and good expression will follow.

Oral reading tests silent reading, trains the voice, and has a reflex action upon the thought expressed. It may be sight reading or prepared reading.

Sight reading in the lower grades should be on selections that have easy and familiar words. Except with such words, it has small value, as the effort of the person reading is likely to be centered on the correct pronunciation of words rather than on the apprehension and expression of thought.

In prepared reading in the lower grades, the preparation should include a brief reproduction of the story; the meaning of the unusual words, indicated by the correct use of these words in original sentences; and a copy of some paragraph in the lesson.

In the higher grades the preparation may include an oral reproduction of the story; an explanation of the leading words or passages in the paragraph or on the page; the spelling, derivation, and meaning of some of the more difficult words; a study of the leading geographical, historical, scientific, or literary references; and attention to good expression.

The characteristics of good oral reading are clear and distinct enunciation, naturalness of expression, ease and fluency. The test of oral reading is the readiness with which the listeners hear, understand, and feel the sentiments expressed.

4. **Silent reading.** Inasmuch as most of one's reading (study) in school and practically all of it out of school is silent reading, the great importance of this form of reading is clearly evident. Time and effort should, therefore, be given to silent reading. If one-half of the time devoted to teaching reading is given to acquiring skill in silent reading, greater interest, greater facility, and greater power will result.

To give emphasis to silent reading, or to a combination of silent and oral reading, the following devices are suggested:

a. *Silent reading and doing.* The teacher writes sentences upon the board as,

Knock on the door.

Sit in my chair.

Give me the broom.

Put the doll on the floor.

Put the china on the table with care.

The pupils then do what is indicated, without giving oral expression to the thought. The exercise is wholly silent. Toys and other material needed should be provided in advance.

b. Answers to written questions. The teacher writes questions upon the board as,

What did the cat do?

What did the rat do?

What did the hen say?

What kind of house did little pig One build?

The pupils then give appropriate answers, showing that they read the questions correctly. The answers to such questions should be in complete sentences.

c. Oral responses to written directions. The teacher writes upon the board a few such directions as,

Tell me what Golden Hair saw in the bear's house.

Knock at the door and say what the wolf said to the little pigs.

State what made the huge Jolly Goat jump from the window.

The pupils then give correct responses.

d. Statements of fact. The teacher writes upon the board a few such sentences as,

The white rabbit is in the window.

The seeds are on the table.

The nails are in the chair.

I hold a string in my hand.

The pupils, before reading the sentence aloud, make the statement true, in some instances, as in the first sentence, by means of toys.

e. Completion of a sentence. The teacher writes a portion of a sentence upon the board, making a dash for each omitted word as,

It was the key — — — —.

The girl — — — works with care.

This is the cock that — — — —.

The little red hen asked — — — — —.

The three little chicks ran to see — —.

The pupils then supply the missing words.

f. Silent reading and oral reproduction. The teacher writes a short story upon the board, or allows the pupils to read silently some story found in their books, and then calls upon several for a reproduction. Occasionally, the teacher should aid the pupils by questions.

g. Study of paragraphs. After the pupils have read a paragraph silently, the teacher questions the class as to the leading thought-words found there. In these questions the teacher may well make frequent use of the words *who*, *what*, *how*, *why*, and *when*, the pupils responding by giving a word or phrase that is the keynote to the paragraph. Later, the pupils may reproduce the paragraph by a sentence or by several sentences. This device may be used with great profit in the higher grades.

5. **Expression.** There are three ways by which natural and pleasant expression may be secured: By the use of (a) emphasis, inflection, and pauses, (b) word-pictures, and (c) dramatization. Mere imitation of the teacher is likely to be devoid of thought, and to leave no lasting impression.

a. Emphasis, inflection, and pauses. The teacher writes a few sentences on the board as,

I fed the red hen.

The little girl made wheat bread.

My little gray pony has lost a shoe.

Did Peter give the cat some milk?

Did Golden Hair sit in the great chair?

and asks the pupils to read the sentences in such a way as to bring out a particular meaning. For instance, after having written the first sentence upon the board, the teacher says, "Read the sentence so as to indicate *who* fed the red hen." The pupils will naturally emphasize the first word as they read the sentence. And, again, if the teacher says, "Read the sentence so as to indicate *what I did* to the hen," "*what I fed*," "*which hen*

I fed," the pupils will invariably give proper emphasis to indicate a particular meaning. In the second sentence, five distinct meanings may be brought out, and in the third sentence, six meanings, by emphasis on particular words.

Another course is for the teacher, after the sentence has been read, to challenge the pupil's interpretation by asking some such questions as, "Did you say I fed the *white* hen?" "Did the little girl *buy* wheat bread?" "Has my little gray pony lost his *halter*?" The answer in each instance will be the reading of the sentence with emphasis upon the right word.

In the fourth and fifth sentences variety of expression may be brought out, and special attention be directed to the value of proper emphasis, by having one pupil give appropriate answers to the reading by another pupil, the answer in each instance to begin with "No." For instance, if one pupil gives emphasis to the second word of the fourth sentence, *Peter*, the other pupil may reply, "No, *Henry* gave the cat some milk." Again, "Did Peter give *the cat* some milk?" "No, Peter gave *the dog* some milk." "Did Peter give the cat some *milk*?" "No, Peter gave the cat some *water*."

And in the last sentence, the answers to the questions may be, "No, the *little bear* sat in the great chair," "No, Golden Hair *stood* in the great chair," "No, Golden Hair sat on the great *bed*."

Similar exercises will lead the pupils to intelligent thought and natural expression in their reading, and will train their judgment to choose a sensible interpretation of the printed page.

b. *Word-pictures.* In order to secure good expression, it is well at times to lead pupils to state in advance the picture in their mind's eye. For instance, if the pupils are asked to study the story of The Little Red Hen, and to state what they see in it, they will say, with varying modifications, after a little practice in the study of word-pictures, "I see a little red hen in the garden with her three chicks. I see a rat, a cat, a pig, and some wheat near by.

I see the hen talking with the rat, the cat, and the pig. I see the hen planting the wheat, cutting it, threshing it, grinding it, and making the flour into bread. And I see the three little chicks eating the bread."

Again, after a study of the Three Bears, they may say, "I see three bears, a father bear, a mother bear, and a baby bear. I see a little girl named Golden Hair entering their home while they are away. I see Golden Hair tasting the soup that the bears had made. I see her sitting in the bears' chairs and breaking down the baby bear's chair. I see her lie down on each bed and go to sleep on the baby bear's bed. I see the three bears returning home. I see them trying to find the one who had eaten their soup and had broken a chair. I see Golden Hair wake up, jump from the window, and run home."

And, again, after a study of Apple-Seed John (Book Four), they may say, "I see a young man studying how he may be of service to the early settlers beyond the Alleghenies. I hear the protests of his friends to his decision to plant apple orchards down the Ohio valley. I hear his answer, 'You do not need me, but future generations do.' I see him loading his canoe with apple seeds and drifting down the Ohio River. I see him planting seeds, and weaving brush to protect the seedlings from the wild deer. I see him mingling with the Indians, and I hear his reply to those who ask him what he is doing, 'Planting seeds for future men.' I see him caring for his young orchards. I see him teaching children during the winter months. I hear his answer to the request of the settlers to remain with them, 'I must go on. I hear the tramp of coming millions; I must plant seeds for future men.' I see John Chapman, an old man, loved and respected by thousands."

Any pupil who will give a good word-picture of a selection which he has studied, will surely read the story or stanza with good expression. All that the teacher will need to do in order to get good expression will be to remind the pupil of the picture in his mind's eye.

c. *Dramatization.* There is no line of school activity that gives children more genuine pleasure than the personation of characters in a reading lesson. Young people are natural actors. In their free play and organized games they delight in representing characters, animate and inanimate.

In dramatizing a story from the reader it will be necessary at first for the teacher to select the actors with care, and to direct the work. After a little practice, volunteers will be ready to carry on the lesson and to act the parts, and they will do it with animation and enthusiasm. As they become familiar with the story, as they understand and feel the sentiments expressed in the several passages, there will be a generous rivalry among the members of the class to represent the persons, animals, or things supposed to be speaking.

The dramatization should be very simple and according to the conception of the pupils. As they read or recite and act the parts, their fancy will supply all lack of setting or costume. Time is often lost and attention detracted from thought-expression by over-attention to dress. To lead pupils to be "lost in the story" and to see things without the aid of stage properties is the work of an artist-teacher. The class will often suggest appropriate actions. The stories may be read as simple dialogues or the pupils may act the parts as seems advisable at the time.

6. **Phonic exercises.** Drill on phonetics has a distinct and invaluable place in the mastery of words, but the time and place for these drill exercises should be apart from the reading lesson. Phonetics aims at developing mechanical power, but it is not reading. Nothing should be allowed to divert the attention of pupils from giving the best possible expression to the thought of the selection read. Any system of reading that attaches undue importance to phonetics and makes the reading exercises center on the mastery of words, *loses sight of the great end of reading.*

Too often the work in phonetics has been made a stumbling

block to thought, either by having the exercises begin too early or by over-emphasis. Such a course is likely to lead pupils to take little interest in the reading exercise, if not a positive dislike to it. They lose the spirit of story reading and story telling; they feed on dry husks.

7. General suggestions.

a. The teacher *should*

teach reading to small groups of pupils;
use the blackboard freely, the more the better,
and in script;
drill daily on lists of words, phrases, and word-groups;
indicate in advance of the reading the point of the paragraph either by a question or statement;
commend freely those who do well;
insist upon much silent reading in the class;
read a short selection to the class daily for the purpose of developing an interest in reading, setting a standard, and cultivating taste;
keep a list of the library books read by the members of her class.

b. The teacher *should not*

point at words or allow the pupil to point at individual words while reading;
depend on a second effort for good expression, as good expression should come at the first attempt;
allow interruptions while reading even if the pupil makes a mistake, as the correction should follow, not interrupt the reading;
allow concert work if good individual expression is desired;

read a sentence or passage for imitation, as the pupil's natural expression, not the teacher's, is what should be sought.

It is well, however, for the teacher to present a model of good expression by alternating with the pupils in the reading of paragraphs, by taking one of the parts in a dialogue, and by reading other selections to the class.

c. The pupil *should*

- apprehend the thought and feeling to be expressed before attempting oral reading ;
- read to the class, facing the listeners ;
- reproduce readily every lesson read ;
- read occasionally a full selection to the class, possibly a short story that is new to the class ;
- read aloud at home each day the lesson that was read in school.

PART III

STEPS IN LESSON DEVELOPMENT

THE following is a suggestive plan for the development and conduct of a reading lesson in the lower grades :

1. Explanation of the story.
2. Recitation by the teacher.
3. Recitation by the pupils.
4. Questions to test knowledge and develop content.
5. Dramatization.
6. Drill on words, phrases, and word-groups.
7. Story written on the blackboard.
8. Story read by the pupils.

1. Explanation of the story. As the first step in teaching a reading lesson, the teacher should make a brief statement of the ground-work of the selection, should call attention to the characters to be introduced and to the interesting features to be noticed. She should challenge the interest of the class by calling attention to the illustrations in the book, by showing objects and pictures bearing upon the leading features of the story, and by explaining briefly in advance certain points that need explanation.

2. Recitation by the teacher. Children never weary of hearing the teacher repeat a story, a jingle, or a simple poem. The teacher should recite or read a portion of the tale over and over again in a natural and animated manner so as to chain the interest of the pupils to the thought underlying the words. She should impersonate the characters, and by her tone and facial expression give life and animation to the lines she recites.

3. **Recitation by the pupils.** By hearing the teacher recite the story, the pupils will soon become familiar with the lines and will be able to repeat them. In order to encourage the timid and backward pupils, it may be best at times to allow them to repeat the sentences together. As a rule, however, it is better to insist upon individual reading and recitation in order to cultivate independence of effort and naturalness of expression.

4. **Questions by the teacher.** Before the use of the blackboard or book, the teacher should question the pupils on what they have recited in order to test their knowledge of the incidents of the story and to find out what to add by way of explanation. An appeal to their past experience in line with the thought of the selection will throw light upon the subject under consideration. And the illustrations in the book, the objects and animals represented, will furnish an excellent basis for "I see" and "I think" stories.

After drawing from the pupils their knowledge of the objects, qualities, and actions mentioned, the teacher may add information that will lend interest to the story. The responses of pupils should usually be in complete sentences. The insistence on complete sentences, however, should not be carried to the point where it destroys the child's spontaneity and naturalness of expression.

5. **Dramatization.** In most readers there are selections that lend themselves readily to dramatization. This work should not be begun too early, and when first taken up it should be of a very simple nature. It is well not to crowd too many novelties into the first few steps toward reading.

In many selections the dramatization should be only partial, the different members of the class reciting the story as a dialogue with no attempt whatever at acting the parts.

After the class has made a good beginning in reading, it is better to have the dramatization accompany or follow the reading of the story, and be more complete than in the early attempts. A teacher must use her discretion in the matter, varying her work according

to the material she has to work with and the comparative results obtained. No hard and fast rule can be given for the use of this device for teaching expression.

A teacher who has a gift for acting can often get wonderful results by using dramatization freely.

Most of the selections in Books One and Two of the Edson-Laing series can be dramatized easily. In Book One the stories that provide a fruitful field for work in this line are :

The Little Red Hen
The Three Little Pigs
Peter and Nanny
The White Rabbit
The Ant and the Snow
Cri-Cri
Wee Robin's Christmas Song
Little Girl, Little Girl
The Monkey and the Nut Tree
The Little Gray Pony
The Man and the Camel
The Three Bears

In Book Two, the following selections may be dramatized :

The Hen that Went to Doverfield
Goody Two Shoes
Little Birdie
The Lion and the Mouse
The Wee Pancake
London Bridge
The Woodpecker
The Pine Tree's Wish
Two Robin Redbreasts
Peachling
Nezuma the Beautiful
The Prettiest Children

The Stingy Farmer
Aiken Drum
The Brownie of Fern-Den
How to Build a Nest
Dumpy the Pony
Perifool
The Ugly Duckling
The Gift of Fire

6. **Drill on words, phrases, and word-groups.** In the work so far, the teacher has explained and recited or read the story and has developed content; and the pupils have recited the story and possibly have dramatized it. There has been a constant appeal to the ear and voice. The pupils are now ready to gain thought through the eye. The teacher should write upon the board a few words, phrases, and word-groups with which the pupils have become familiar, and should drill upon these until they are readily recognized.

As the work proceeds, lists may be made of the words and word-groups that have been mastered. All new words of importance should be introduced in such a way that their meaning may be shown by the context.

It will not be necessary at first to define every word used or to indicate its use in a sentence, as complete word-mastery is a matter of slow growth. The main point is to be sure that the pupils *understand the thought of the story.*

When it does not seem to be advisable to have the selections memorized and recited in advance, the drill on words and phrases may immediately precede the reading lesson.

As an aid in teaching words and in fixing their forms, the teacher may give orally a portion of a familiar sentence and then write upon the board several times the particular word or phrase needed to complete the thought. The pupils, knowing the words in advance and watching the teacher as she writes them, will soon have the forms impressed upon their minds.

In connection with drill exercises, it is well for the teacher to prepare perception cards on heavy oak-tag paper. These cards should have all of the unusual and difficult words and phrases. One purpose in the use of these cards is to prevent undue emphasis on prepositions in phrasing. If the words are written in a large and plain hand, or printed, the pupils can easily read them. Only a glance should be allowed in order that the pupils may gain the power to recognize instantly the words and phrases presented. As a device for profitable Busy-work and for fixing word-forms, the following is suggested :

The words of the lesson, singly or in phrases, are written or printed on heavy paper. As the words are mastered, they are cut from the cards and given to the pupils to be kept in boxes or envelopes. The accumulating of these words and phrases will be a delight to the pupils who will read them over, make sentences of them, and very profitably occupy much time with this word-game.

Often, while reading silently from the board or book, a pupil will follow with a pointer or finger the written or printed words in order to locate a particular word. This practice is an indication that he is doing some thinking and that he will soon be able to recognize the words at sight. The following of individual words with the pointer or finger should not be done while the pupil is reading aloud, but merely in silent reading or in word drill. The pointer, however, may sometimes be used while reading to indicate by a sweep the sentence or phrase that is being read. If emphasis is given to drill exercises on lists of phrases and word-groups, ready recognition, intelligent apprehension, and good expression will follow.

The teacher is advised to use script rather than print. She can write much faster than she can print. The removal of the crayon from the board after each letter in printing delays action. Writing is therefore a great time-saver. By writing, the teacher is likely to use the board more freely and to construct many more words and sentences than by printing.

Again, pupils learn to write by seeing the teacher write. In this way they become familiar with script. There is no necessity for a pupil to learn to print; it is important that he learns to write.

The argument that a pupil will read from the printed page more readily if he first reads print from the board, is disproved by the fact that any child that can read script readily and intelligently from the board can read readily from the printed page. The transition from script on the board to print in the book is fully as easy and natural as from the teacher's reproduction of printed forms on the board to the printed forms in the book.

7. The story written on the board. Now that the pupils are familiar with the story which they have repeated and possibly dramatized, and can recognize the written forms of the leading words and phrases, the teacher should write the story in complete form upon the board.

The introduction to most of the stories in the early books should be made by writing a few of the sentences or paragraphs upon the board. In fact the teacher is wise who makes frequent use of the board in all reading lessons in the first year.

8. The story read by the pupils. If all the preceding steps have been carefully taken, the pupils are now ready to read with good expression. From the very start, thought and good expression should be the guiding principle — good expression as an indication that the pupils apprehend the thought and feeling underlying the written or printed paragraph. Even correctness in the use of letters, phonetics, and words is secondary to good expression at this stage of the work.

After the class has read a few selections, possibly at the close of the first month, books should be placed in the hands of the pupils. Some teachers may choose to place books in the hands of pupils after the first selection has been read from the board. If books are given to the class early in the term they should be used

only after most of the words and word-groups of the lesson have been learned from the board.

In order that the pupils may be made to feel that the thought of one sentence is closely connected with the thought of another, each pupil when called upon to read aloud should read more than one sentence.

9. Test work. From time to time as the term advances, in order to test the amount of reading power her class has gained, it is well for the teacher to lay aside the readers for a day or two and make sentences and stories of her own out of the words that have been learned.

a. As a test of sight reading the teacher may write upon the board or on slips of paper, short sentences which answer questions she is to ask. A few sample sentences are:

The tree grew in the woods.

The farmer cut the tree that grew in the woods.

The boards were made of the log.

The boards were nailed in the house that the boys built.

The pupils will read eagerly these sentences in answer to the questions, "Where did the tree grow?" "What did the farmer do?" "What were the boards made out of?" "What was done with the boards?"

b. Or the teacher may write upon the board or on slips of paper:

The hen said, "Come and see this wheat."

The rat ran to eat the bread.

The pig said, "I will not bake the bread."

The red hen asked, "Who will plant the wheat?"

The three little chicks ran.

The three little chicks had the bread.

She may then call on individuals to read the sentence that states what the hen said; what the rat did; what the pig said; what the red hen asked; what the three little chicks did; and who had the bread.

c. Again, sentences and paragraphs may be mimeographed on heavy paper, in print or script, and be used as school reviews and also as home reading by the pupils. The teacher can easily multiply the few examples given below:

One day a little cat was caught in the King's Garden. The King's sister saw her and asked her who she was. "I am the cat that ate the rat that gnawed the bread on your table," said the small cat. "My name is Kitty. Now let me go." And the King's sister let the cat go.

Clare had soft red hair that was braided with care by her mother. Clare had a sister whose name was Nan. They washed the china with great care and placed it on the table. They fed corn bread to the little chicks, and they gave some of it to little pig One, and little pig Two, and little pig Three.

Three boys built a stone house for a goat named Peter. One day a wolf came and said, "Let me in and I will buy china and flowers for your table." "Not by the hair of your chinny-chin-chin," said Peter.

When these slips are given to the pupils, a few minutes should be allowed for study in order that some coherent thought may emerge from the combination of words, and that the oral reading may be fluent.

At times it is well for teacher and pupils, without book in hand, to listen to reading by a member of the class. If the exercise gives pleasure to the listeners, it is safe to assume that the reader is doing creditable work.

By the method above outlined the class will make remarkable progress. It will read with the greatest delight story after story, will rapidly gain an extended vocabulary, and will make an early start in all school work.

Frequent reference should be made to the suggestions found in Part II.

PART IV

SUGGESTIVE STEPS FOR LESSONS IN BOOK ONE

SELECTION I, PP. 5-14

THE KEY TO THE KING'S GARDEN

1. **Explanation by the teacher.** The teacher may introduce this story by showing the pupils a key, pictures of beautiful gardens, and the illustrations in the book. The explanations by the teacher as to the use of a key, a garden, and the objects named should be brief.

2. **Recitation by the teacher.** The few lines and words found on pp. 5-7 will be enough for two or three lessons. The teacher should recite the lines of the lesson in a lively and attractive manner without the book in her hand so that the pupils may have a model of good expression and well-modulated tones.

3. **Recitation by the pupils.** This simple cumulative tale will be easily memorized in whole or in part by the pupils. Their repetition of the lines should be given individually and with natural expression.

4. **Questions by the teacher.** In order to test knowledge and to develop content the teacher should question the pupils about the purposes of a key, a wall, a door, and a string. Their remembrance of seeing their pet dog chase a cat, their knowledge that a cat catches a rat or mouse, and that a cow feeds on grass or hay, will help in recalling the story; and their experience in buying and selling, slight as it may have been, will help to make the story realistic.

5. **Dramatization.** The first selection does not lend itself readily to dramatization.

6. **Drill on words, phrases, and word-groups.** When the pupils are familiar with the tale and can repeat line after line, they should be taught to recognize by sight the familiar words, phrases, and word-groups. The progress at first must be slow, as thoroughness is all-important.

Some of the easy words and word-groups in the first selection are :

key	cat	the key	I sell
I	dog	the rat	I held
sell	cow	the cat	I fed
string	fed	the dog	I buy
held	buy	the cow	
rat		the string	

From these words and word-groups many short sentences should be written upon the board until the forms of the words are fixed in the mind. Free oral expression should be encouraged at every step of a reading or word-drill exercise.

The first selection has twenty-four different words :

the	that	cow
key	held	tossed
to	rat	grass
King's	gnawed	fed
garden	cat	ground
I	caught	grew
sell	dog	will
string	chased	buy

To master all of these words, so that they may be recognized at sight, may require two or three weeks, and even then frequent reviews will be necessary. The words *gnawed*, *caught*, *chased*, and *tossed* should be introduced in such connection as to give them meaning and make it easy through the context for the pupils to

visualize the action. Short conversational exercises will develop the words easily as the pupils are familiar with these seemingly difficult words long before coming to school. They know them by sound and can easily learn them by sight.

Drill must be concentrated on *to*, *that*, and *will*, since there is little association of ideas to depend upon for the recognition of these words. The articles — *a*, *an*, and *the* — should be taught with nouns as, *a cat*, *an ox*, *the key*, in order that the pupils may see the close connection of the words and may make no pause between them. They should never be allowed to point at the words separately while reading.

The phrases and word-groups on which special drill will be required are:

to the King's garden
gnawed the string
held the key
caught the rat
chased the cat
tossed the dog
fed the cow
grew the grass
buy the ground

sell the key
sell the string
sell the rat
sell the cat
sell the dog
sell the cow
sell the grass
sell the ground

7. Story written on board. In a free and legible hand the teacher should now write on the board the story exactly as found in the book, the pupils being gathered in groups near the board that they may see without effort what is written.

8. Story read by the pupils. If the pupils know the tale, can repeat a large portion of it, can recognize the phrases, word-groups, and new words as written on the board, the story will be read by the individuals of the class with natural expression and without hesitation.

The teacher should make frequent reference to the suggestions found in Parts II and III.

SELECTION II, PP. 15 AND 16

LITTLE ACORN SISTERS

This fanciful Italian song will be easily and quickly learned. No explanation will be necessary except that acorns grow on oak trees, and that the caps on the girls' heads in the picture represent the woody cups of the acorns.

The eight new words for drill purposes are :

little	Two
acorn	Three
sister	girls
One	No

See suggestions in Part III, and under Selection I in Part IV.

SELECTION III, PP. 17-23

THE LITTLE RED HEN

1. **Explanation of the story.** This delightful story will need little explanation by the teacher. The pupils are familiar with all of the objects mentioned as, *garden, hen, chicks, rat, cat, pig, wheat, and bread*, and interesting incidents in reference to these may be related by the teacher.

2. **Recitation by the teacher.** The teacher will have a fine opportunity of creating an interest in this story by reciting the lines to the children in an animated and lively manner. The sequence of action and the frequent repetition of such expressions as, "the rat said," "the cat said," "I will not," "I will then," will lend interest to the story and fix the words used.

3 and 4. *See suggestions under Selection I.*

5. **Dramatization.** The teacher may choose pupils to represent the *hen, the rat, the cat, and the pig*. At first the teacher should read the story to the words uttered by the hen, the rat, the cat, and the pig, and then wait for a response by the little actors. Later,

certain selected pupils will read the descriptive parts. The children should be encouraged to give a very simple, spontaneous expression of their interpretation of the story. The hen should scratch the ground, drop seeds from her bill when planting, cut the wheat, thresh it, and grind it with her feet. The movements and the voice of the rat, the cat, and the pig may be imitated.

First Pupil. The little red hen ran to the garden.
One little chick ran to the garden.
Two little chicks ran to the garden.
Three little chicks ran to the garden.

Second Pupil. A rat was in the garden.
A cat was in the garden.
A pig was in the garden.

Third Pupil. Some wheat was in the garden.
The little hen found the wheat.

Hen. "Wheat! wheat! see the wheat!"

Fourth Pupil. One little chick ran to see it.
Two little chicks ran to see it.
Three little chicks ran to see it.

Hen. "Who will plant this wheat?"

Rat. "I will not."

Cat. "I will not."

Pig. "I will not."

Hen. "I will then."

Fifth Pupil. The wheat grew up.

Hen. "Who will cut this wheat?"

Rat. "I will not."

Cat. "I will not."

Pig. "I will not."

Hen. "I will then."

Who will thresh the wheat?"

Rat. "I will not thresh it."

Cat. "I will not thresh it."

Pig. "I will not thresh it."
Hen. "I will then.
 Who will grind this wheat?"
Rat. "I will not grind it."
Cat. "I will not grind it."
Pig. "I will not grind it."
Hen. "I will then.
 Who will make the bread?"
Rat. "I will not make bread."
Cat. "I will not make bread."
Pig. "I will not make bread."
Hen. "I will then.
 Bread, little chicks!"
Sixth Pupil. The rat ran to eat the bread.
 The cat ran to eat the bread.
 The pig ran to eat the bread.
 The three little chicks ran.
Seventh Pupil. But the three little chicks had the bread.

6. Drill on words, phrases, and word-groups. There are twenty-eight new words in this selection, but owing to the natural sequence of activities and the frequent repetition of familiar words and expressions, the mastery of these words will be easy. The new words are :

red	said	up
hen	see	cut
ran	it	thresh
chicks	asked	grind
A	who	make
pig	plant	bread
was	this	eat
some	not	but
wheat	then	had
found		

The leading phrases and word-groups are :

the little red hen	see this wheat
ran to the garden	ran to see it
One little chick	plant this wheat
Two little chicks	the rat said
Three little chicks	the cat said
in the garden	the pig said
some wheat	I will not
found the wheat	I will then
grew up	make the bread
cut this wheat	the rat ran
thresh this wheat	the cat ran
grind this wheat	the pig ran
not grind it	to eat the bread
said to the chicks	had the bread

In order to lend interest to the exercise and to fix the forms of words, the teacher may recite the selection and, when she comes to the familiar expressions, "I will not," or "I will then," may write the words upon the board as she repeats them. After the first use of these expressions, the pupils will readily recognize and repeat them as the teacher, while reading, points to the word-groups. Soon members of the class may read the introductory part while others repeat the answers given.

7 and 8. *See suggestions under Selection I, Part IV; also see suggestions in Parts II and III.*

SELECTION IV, P. 24.

MY GARDEN

This little stanza has but five new words — *my*, *seeds*, *small*, *flowers*, and *tall* — all of which are familiar to the pupils. The effort to memorize these few lines, to master the written form of the words and word-groups, will take but little time.

See suggestions in Part III.

SELECTION V, PP. 25-34

THE HOUSE THAT THE BOYS BUILT

1, 2, 3, 4, 5. *See suggestions under Selections I and III.*

6. Drill on words, phrases, and word-groups.

This selection has forty-six new words, all or nearly all of which are familiar to the pupils. They are as follows :

is	tree	wakes	washed	foot
house	word	laddie	with	of
boys	farmer	corn	care	stair
built	strong	feeds	put	where
board	good	table	braided	works
was	and	white	hair	doll
nailed	cock	square	great	we
log	crows	stands	room	call
made	morn	china	at	Clare
				take

Some of the leading phrases and word-groups upon which drill exercises should be given are :

the boys built	white and square
nailed in the house	washed with care
made the log	put on the table
made the board	stands in the house
grew in the wood	with braided hair
strong and good	washes the china
cut the tree	with great care
crows in the morn	foot of the stair
wakes the farmer	works the girl
planting corn	we call Clare
feeds the cock	take to the room

7 and 8. *See suggestions under Selection I, Part IV, and suggestions in Parts II and III.*

THE THREE LITTLE PIGS

1, 2, 3, 4. See suggestions under Selection I, Part IV, and suggestions in Parts II and III.

5. **Dramatization.** Certain pupils should read or recite the descriptive parts. Other pupils should be assigned to take the parts of *Mother Pig*, *Little Pig One*, *Little Pig Two*, *Little Pig Three*, and *Wolf*.

<i>First Pupil.</i>	Once there was a mother pig. The mother pig had three little pigs.
<i>Second Pupil.</i>	There was little pig One. There was little pig Two. There was little pig Three.
<i>Mother Pig.</i>	"Go, find some work, little pigs."
<i>Third Pupil.</i>	The little pigs went to find work.
<i>Little Pig One.</i>	"I shall build me a house."
<i>Little Pig Two.</i>	"I shall build me a house."
<i>Little Pig Three.</i>	"I shall build me a house."
<i>Little Pig One.</i>	"I shall build a soft house."
<i>Little Pig Two.</i>	"I shall build a tall house."
<i>Little Pig Three.</i>	"I shall build a strong house."
<i>Fourth Pupil.</i>	One day little pig One found some straw. The straw was soft.
<i>Little Pig One.</i>	"This straw will make my house soft. I will build a straw house."
<i>Fifth Pupil.</i>	Then little pig One built a house of the soft straw. One day a wolf came to the straw house.
<i>Sixth Pupil.</i>	The wolf knocked at the door. A little pig ran to the door.
<i>Wolf.</i>	"Little pig, little pig, Let me come in."

Little Pig One. "No, no, by the hair
Of my chinny-chin-chin."

Wolf. "Then I'll huff and I'll puff
And I'll blow your house in."

Seventh Pupil. Then the wolf huffed and puffed and blew in
the straw house and ate up little pig One.

Eighth Pupil. Little pig Two found some sticks.

Little Pig Two. "The sticks will not make a strong house.
The sticks will make a tall house. I will
build my house of sticks."

Ninth Pupil. Then little pig Two built a tall house of sticks.
One day the wolf came to the house of sticks.
The wolf knocked at the door.

Wolf. "Little pig, little pig,
Let me come in."

Little Pig Two. "No, no, by the hair
Of my chinny-chin-chin."

Wolf. "Then I'll huff and I'll puff
And I'll blow your house in."

Tenth Pupil. So the wolf huffed and he puffed and blew in
the house of sticks and ate up little pig
Two.

Eleventh Pupil. Little pig Three found some stone.

Little Pig Three. "This stone will make a strong house. I will
build my house of stone."

Twelfth Pupil. The little pig worked one day. He worked
two days. He worked three days. Then
the house of stone was built.

Thirteenth Pupil. The wolf came to the stone house. He
knocked at the door.

Wolf. "Little pig, little pig,
Let me come in."

Little Pig Three. "No, no, by the hair
Of my chinny-chin-chin."

Wolf.

“Then I’ll huff and I’ll puff
And I’ll blow your house in.”

Little Pig Three.

“You may huff and puff, but you will not
blow my house in.”

Fourteenth Pupil.

The wolf huffed and puffed, and huffed and
puffed, but he did not blow in the strong
house of stone.

6. **Drill on words, phrases, and word-groups.** This selection
has twenty-eight new words, as follows :

Once	straw	huffed
there	wolf	puffed
mother	came	blow
day	knocked	your
go	door	ate
find	let	sticks
went	me	so
shall	by	stone
soft	chinny-chin	he
		did

The leading phrases and word-groups are the following :

a mother pig	make my house soft
three little pigs	build a straw house
little pig One	house of soft straw
little pig Two	knocked at the door
little pig Three	ran to the door
mother pig said	let me come in
went to find work	the wolf said
build me a house	I’ll huff and I’ll puff
build a soft house	blow your house in
build a tall house	puffed and huffed
build a strong house	in the straw house
found some straw	found some sticks
make a tall house	make a strong house

my house of sticks
of my chinny-chin-chin
found some stone

my house of stone
the little pig worked
to the stone house
at the door

7 and 8. *See suggestions under Selection I, Part IV, and suggestions in Parts II and III.*

SELECTION VII, PP. 45-52

PETER AND NANNY

1, 2, 3, 4. *See suggestions under Selections I and III, Part IV.*

5. **Dramatization.** For suggestions and plan, *see Selections III and VI.*

6. **Drill on words, phrases, and word-groups.**

This selection has thirty new words:

Peter	bite	hang
Nanny	home	are
goat	bear	give
name	kill	milk
away	am	for
saw	hungry	gate
hill	want	her
supper	man	leg
dear	shoot	Mah-ah
fox	rope	now

The leading phrases and word-groups are :

had a goat	saw some grass
the boy's name	on a hill
the goat's name	eat that grass

ran away
come home
this grass
want my supper
ran to the fox
My dear fox
bite Nanny
will not come home
I will not
ran to the wolf
My dear wolf
chase the fox
ran to the bear
My dear bear
kill the wolf
so hungry
ran to the man
My dear man
shoot the bear
ran to the rope
My dear rope

to find his goat
hang the man
ran to the rat
My dear rat
gnaw the rope
ran to the cat
My dear cat
catch the rat
the cat said
my little ones
gave the cat
caught the rat
gnawed the rope
hanged the man
shot the bear
killed the wolf
chased the fox
bit Nanny
into the gate
cut her leg
on three legs

7 and 8. *See suggestions under Selection I, Part IV, and suggestions in Parts II and III.*

SELECTION VIII, P. 53

COME, BUTTER, COME

This old English rhyme has but three new words — *butter*, *waiting*, *cake* — and but two word-groups — *stands at the gate*, and *for a buttered cake*.

SELECTION IX, PP. 54-63

THE WHITE RABBIT

1, 2, 3, 4. *See suggestions under Selections I and III, Part IV.*

5. **Dramatization.** For suggestions and plan, *see Selections III and VI.*

6. **Drill on words, phrases, and word-groups.**

This selection has thirty new words:

rabbit	bound	poor
cabbage	can	out
soup	time	ant
from	she	weep
locked	ox	they
gruff	help	together
voice	afraid	great
huge	big	keyhole
jolly	oh	stung
spring	fine	window

The leading phrases and word-groups are:

the white rabbit	through the keyhole
went to the garden	knocked at the door
home from the garden	who is it
look for a cabbage	make me some soup
door of her house	the gruff voice
spring and a bound	the huge jolly goat
cut you in three	met a fine cock
up in no time	the poor rabbit
the little white rabbit	will help me
I got home	my little house
cut me in three	can I go
eat me up	a little ant

in no time
the strong ox
I am afraid
met a big dog
the big dog
cannot help you
in a gruff voice
can sting you

do you weep
came from the garden
went back together
at the house door
up the stair
from the window
cut up the cabbage
in the little house

7 and 8. *See suggestions under Selection I, and suggestions in Parts II and III.*

For suggestions on teaching the remaining selections in Book One and the selections in the following books of the series, teachers should make frequent reference to Parts II and III. In all but the cumulative tales, the recitation by the teacher and pupils in advance (Steps 2 and 3 of Part III) may be omitted. After the first few selections, the blackboard work (Step 7 of Part III) may be lessened, but throughout Book One the board should be used freely for drill in word recognition and as an aid in concentrating the attention of the entire class. The drill on words, phrases, and word-groups (Step 6 of Part III) should be continued as long as it seems necessary to fix the forms.

Teachers need to be reminded that the reading period should never become a teacher's resting time. As the work advances and the upper grade readers are used, the selections found are of a higher order, and are richer in literary, scientific, and historical allusions. In these advanced grades the reading lesson may be made an intensely interesting study in higher English, and at the same time afford a rare opportunity for drill on the fine points of enunciation, intonation, and expression.

No study in the course should be more popular or more profitable.

PART V

PHONIC EXERCISES

1. **Purpose.** The purpose of phonic drill is twofold: To aid pupils in word-mastery, and to cultivate distinct articulation, clear enunciation, and a pure tone. Some one has well said, "Speak, that I may know thee." Knowledge of the personality of a speaker is gained no more by the words that are spoken than by the manner of their utterance. Slipshod, mumbling pronunciation is heard only from a careless or ignorant person, while distinct enunciation, even of obscure sounds, indicates education and training. A "cultured voice" is easily recognized, even if the speaker is unseen, both by the well-articulated words and by the well-modulated tones. Phonic drill for articulation and tone production should be kept up throughout the school life of the child, long after drill for word mastery is unnecessary; and throughout the school course correct enunciation should be insisted upon not only by teachers of English but by teachers of all other subjects.

The early drill in phonetics should provide a key to word recognition so that pupils, through phonic analysis and the context, may soon become independent, self-reliant readers. In all these exercises the teacher should heed the sound pedagogical principle: *Never tell a pupil what he can be made to find out for himself.*

In this work pupils should be taught to know their own organs of articulation — upper lip, lower lip, tip of tongue, top of tongue, back of tongue, palate, and teeth — in what part of the mouth or throat each sound is made, how to place the tongue, lips, and teeth, and how to manage the breath in making the sound.

Note. Phonics treats of speech sounds; phonetics treats of the representation of speech sounds by symbols.

The sounding of letters may be made a constructive exercise as well as an imitative one. After several lessons in phonics, a distinction should be made between voice sounds and breath sounds.

The key to good phonic work is slow pronunciation, a prolonging and blending of the sounds to form a syllable or word. In this work the teacher should make large use of phonograms, especially of blend-words and of combinations that are easily learned as wholes and that are useful in word formation, always remembering that phonetic drill is a means and not an end. For instance, the teacher and pupils slowly pronounce such words as *m an*, *r an*, *m ake*, *s ee*, *s ell*, but do not immediately pronounce the words *man*, *ran*, *make*, *see*, *sell*, after making the sounds, as they would in a spelling exercise. The pupils should be led to see that slow pronunciation with close blending gives the word, and that a further naming of the words is unnecessary. In fact a second pronunciation tends to prevent the very thing that the exercise is designed to aid, namely, a recognition of the word by a combination of elementary sounds.

Phonetics is taught by a succession of eye pictures and ear pictures. The eye and the ear should each have its own training. Exercises in sounding letters, words, and combinations when there is no assistance from the eye are extremely valuable. To train the ear to distinguish readily the different sounds used in the English language is an essential part of the work in phonetics.

The first work in this line should be with sounds that are easily made, that are readily prolonged, that are common, and that are most useful in the formation of new words; for example, the sounds of *f*, *l*, *m*, *n*, *r*, *s*, *a*, *e*, *o*.

The separate vowel sounds, as such, should not be taught until the single consonant sounds and most of the combined consonant sounds have been thoroughly mastered. Vowels will be indirectly treated in the basal phonograms, or endings, as they occur in the lessons.

Note. A phonogram is a letter or a combination of letters used to represent a single speech sound.

When the study of phonics should begin must be left to the judgment of the teacher. Much will depend on the mental capacity of the class and the nature of the material to be read. At times the teacher may turn to phonic drill exercises in order to afford variety and novelty in the effort to visualize words. Most teachers will choose to defer the formal study of phonics until the pupils have made a start in reading, until they recognize at sight fifty or sixty words, and have read several selections from the board or book. Probably the best time for drill exercises on word-formation is that immediately following the reading lesson, when the word and the idea for which it stands are fresh in the pupils' minds.

When the pupil has made a good beginning in phonetics, he will make use of his knowledge of the sounds of letters to determine the pronunciation of many a word in each reading lesson. He will then have as keys to new words, and as helps to good expression, the visualized image, the context, and, in addition, phonetic power.

In the following pages no attempt is made to determine the amount of work to be covered in each step taken. The rapidity of advance depends on the teacher and on the class. Thoroughness, however, is all-important.

2. Early exercises. As an aid to beginners, a few of the early exercises are here outlined. Assuming that pupils can recognize fifty, sixty, or possibly one hundred words before any systematic training in phonics is undertaken, the first step should be to select a few familiar words from the first three or four selections in Book One that lend themselves most easily to phonic analysis and drill; as, *sell, make, no, ran, King, fed, log, hen, rat, dog, pig.*

The teacher should then sound slowly and distinctly the words selected for the lesson, separating each word into two parts, until the pupils recognize the separate sounds and give these sounds promptly and clearly.

In connection with the work, constant use should be made of the blackboard. As the teacher slowly sounds the word *sell*, she writes upon the board *s ell*. By prolonging the sound of the first letter, the pupils quickly learn the sound of *s*. Then by covering one part of the word with a book or card while the pupils give the other part, and by repeating the exercise several times, the teacher will soon lead the pupils to recognize and sound the two parts of the word without hesitation. Similar exercises in separating other initial sounds from their basal phonograms should then follow. By this method the class in a short time will have a key to most of the words used.

In connection with this work, and especially with children having any defect of speech, it will be necessary for the teacher to call attention to the correct position of the lips, teeth, and tongue, and to give frequent drill exercises for the purpose of training the pupils to control their organs of speech.

The following grouping of words is suggested as a beginning in a building-up process with the single sounds and basal phonograms selected :

<i>sell</i>	<i>make</i>	<i>no</i>	<i>ran</i>
-------------	-------------	-----------	------------

From these words the sounds of the single consonants, *s, m, n, r*, and the basal phonograms, *ell, ake, o, an*, will be derived. By using these four single initial phonograms with the basal phonograms, the following lists appear :

<i>sell</i>	<i>make</i>	<i>no</i>	<i>ran</i>
<i>s</i>	<i>m</i>	<i>n</i>	<i>r</i>
<i>ell</i>	<i>ake</i>	<i>o</i>	<i>an</i>
<i>Nell</i>	<i>sake</i>	<i>so</i>	<i>man</i>
	<i>rake</i>		<i>Nan</i>

At the close of the first lesson every pupil in the class should be able to give the sounds of *s, m, n, r*, and to name the basal phonograms, *ell, ake, o, an*. Much individual drill will be necessary.

A second grouping of words may be *King, fed, log, hen*. The teacher and pupils should slowly and distinctly pronounce these words as they are written upon the board — *K ing, f ed, l og, h en*. Soon the pupils will recognize the two parts of each word, and will be able to sound them. This will add to their vocabulary the sounds of *k, f, l, h*, and the basal phonograms, *ing, ed, og, en*.

With the sounds of *s, m, n, r, k, f, l, h*, now taught, the building-up process may be continued, as follows :

<i>King</i>	<i>fed</i>	<i>log</i>	<i>hen</i>
k	f	l	h
ing	ed	og	en
sing	Ned	sog	men
ring	red	nog	
	led	fog	
		hog	

Note. At each exercise a review of the basal phonograms and of the sounds of the initial consonants that have been taught previously will be necessary. The sounds can be fixed in the mind only by a great amount of drill.

In the next group of words — *rat, doll, pig, toss* — are the added single sounds of *d, p, t*, and the basal phonograms, *at, oll, ig, oss*.

With the single sounds of *s, m, n, r, k, f, l, h, d, p, t* now taught, the building-up process may be continued, as follows :

<i>rat</i>	<i>doll</i>	<i>pig</i>	<i>toss</i>
r	d	p	t
at	oll	ig	oss
sat	loll	rig	moss
mat	Poll	fig	loss
Nat		dig	
fat			
hat			
pat			

After the sounds of these eleven single consonants have been thoroughly taught, there may follow a drill and a building-up process with initial combinations and basal phonograms, as follows :

<i>that</i>	<i>ground</i>	<i>three</i>	<i>chick</i>	<i>wheat</i>	<i>plant</i>
th	gr	thr	ch	wh	pl
at	ound	ee	ick	eat	ant
sat	sound	see	sick	seat	pant
mat	mound	fee	nick	meat	rant
rat	round	thee	kick	neat	grant
Nat	found		lick	feat	chant
fat	hound		Dick	heat	
hat	pound		pick	cheat	
pat			tick	pleat	
chat					

The plan outlined to this point will indicate the method of treatment. The sounds of other letters, single and combined, and other building phonograms will appear as the work advances.

3. **Selections I to V.** In the pages following are outlined the leading key-words and phonograms, including single phonograms, combinations, and basals found in the first five selections of Book One.

SELECTION I

THE KEY TO THE KING'S GARDEN

<i>Key-words</i>	<i>Initial Phonograms</i>	<i>Basals</i>
King	k	ing
sell	s	ell
rat	r	at
that	th	at
cow	c (k)	ow
fed	f	ed

<i>Key-words</i>	<i>Initial Phonograms</i>	<i>Basals</i>
dog	d	og
tossed	t	oss
garden	g	ar, en
ground	gr	ound

From these basal phonograms and the initial phonograms named, the following words may be built up :

<i>king</i>	<i>sell</i>	<i>rat</i>	<i>cow</i>	<i>fed</i>	<i>dog</i>	<i>tossed</i>	<i>garden</i>	<i>ground</i>
ing	ell	at	ow	ed	og	oss	ar, en	ound
sing	fell	sat	row	red	fog		car, den	sound
ring	dell	that					far, ten	round
ding	tell	cat					tar, then	found
		fat						

Many more words can be formed from the basals given above by use of initial phonograms found in the later selections.

SELECTION II

LITTLE ACORN SISTERS

<i>Key-words</i>	<i>Initial Phonograms</i>	<i>Basals</i>
little	l	it
three	thr	ee
no	n	o
<i>little</i>	<i>three</i>	<i>no</i>
it	ee	o
kit	see	so
sit	fee	go
fit	thee	lo
grit		

Note. The term *basal*, as a shortened form for basal phonogram, designates a word or a part of a word that is used for building purposes. In speaking of this word to the class, the teacher may choose to call it a *building-word*, or *family-word*.

SELECTION III

THE LITTLE RED HEN

<i>Key-words</i>		<i>Initial Phonograms</i>		<i>Basals</i>		
ran		r*		an		
hen		h		en		
chick		ch		ick		
pig		p		ig		
wheat		wh		eat		
plant		pl		ant		
this		th*		is		
will		w		ill		
not		n*		ot		
cut		c*		ut		
thresh		thr*		esh		
grind		gr*		ind		
make		m		ake		
but		b		ut		
bread		br		ead		
had		h*		ad		
<i>ran</i>	<i>hen</i>	<i>chick</i>	<i>pig</i>	<i>wheat</i>	<i>plant</i>	<i>this</i>
an	en	ick	ig	eat	ant	is
can	fen	kick	rig	seat	rant	sis
fan	den	sick	fig	feat	cant	
Dan	ten	Dick	dig	neat	grant	
tan	then	tick	gig	heat	chant	
than	pen	lick	whig	cheat	pant	
Nan	when	nick	wig	peat		
pan	wen	rick	big	pleat		
plan	men	pick	brig	meat		
man	Ben	brick		beat		
bran		wick				

Note. Any phonograms marked * have been used before though in different relations.

<i>will</i>	<i>not</i>	<i>thresh</i>	<i>grind</i>	<i>make</i>	<i>but</i>	<i>bread</i>	<i>had</i>
ill	ot	esh	ind	ake	ut	ead	ad
kill	rot	mesh	kind	sake	rut	dead	sad
sill	cot		rind	rake	cut	lead	fad
rill	dot		find	cake	tut	thread	dad
fill	tot		hind	fake	nut	head	gad
dill	got		wind	take	hut		lad
till	lot		mind	lake			pad
gill	hot		bind	wake			mad
grill	pot			bake			bad
thrill	plot			brake			brad
hill							
chill							
pill							
mill							

SELECTION IV

MY GARDEN

<i>Key-words</i>	<i>Initial Phonograms</i>	<i>Basals</i>
small	sm	all
my	m*	y
	<i>small</i>	<i>my</i>
	all	y
	call	thy
	fall	why
	tall	ply
	gall	by
	thrall	
	hall	
	pall	
	wall	
	mall	
	ball	

SELECTION V

THE HOUSE THAT THE BOYS BUILT

<i>Key-words</i>	<i>Initial Phonograms</i>	<i>Basals</i>
house	h*	ouse
boys	b*	oy
nailed	n*	ail
made	m*	ade
farmer	f*	er
strong	str	ong
good	g*	ood
cook	c*	ook
crows	cr	ow
morn	m*	orn
feeds	f*	eed
table	t*	able
white	wh*	ite
square	squ	are
stands	st	and
braided	br*	aid
hair	h*	air
room	r*	oom
foot	f*	oot

<i>house</i>	<i>boys</i>	<i>nailed</i>	<i>made</i>	<i>farmer</i>	<i>strong</i>	<i>good</i>
ouse	oy	ail	ade	er	ong	ood
douse	toy	sail	fade	her	song	hood
grouse		rail	grade	per	dong	wood
mouse		fail	lade		tong	stood
		tail	wade		gong	
		hail			long	
		pail			throng	
		wail			thong	
		bail				

<i>cook</i>	<i>crows</i>	<i>morn</i>	<i>feeds</i>	<i>table</i>	<i>white</i>	<i>square</i>
ook	ow	orn	eed	able	ite	are
rook	sow	corn	seed	sable	kite	rare
took	row	lorn	reed	cable	site	fare
look	tow	horn	deed	fable	rite	dare
nook	grow	born	greed	gable	cite	tare
hook	low	thorn	need	stable	mite	hare
book	throw		heed		bite	pare
brook	mow		breed		smite	ware
crook	stow		creed			mare
			steed			bare
						stare

<i>stands</i>	<i>braided</i>	<i>hair</i>	<i>room</i>	<i>foot</i>
and	aid	air	oom	oot
sand	raid	fair	doom	soot
grand	laid	lair	groom	root
land	paid	chair	loom	
hand	maid	pair	boom	
band	staid	stair	broom	
brand				
strand				

PHONIC SUMMARY THROUGH SELECTION V

<i>Key-words</i>	<i>Initials</i>	<i>Basals</i>
king	k	ing
sell	s	ell
rat	r	at
that	th	—
cow	c (k)	ow
fed	f	ed
dog	d	og
toss	t	oss
garden	g	ar, en

<i>Key-words</i> ground	<i>Initials</i> gr	<i>Basals</i> ound
little	l	it
three	thr	ee
no	n	o
hen	h	en
ran	—	an
chick	ch	ick
pig	p	ig
wheat	wh	eat
plant	pl	ant
this	—	is
will	w	ill
not	—	ot
thresh	—	esh
grind	—	ind
make	m	ake
but	b	ut
bread	br	ead
had	—	ad
small	sm	all
my	—	y
house	—	ouse
boys	—	oy
nail	—	ail
made	—	ade
farmer	—	er
strong	str	ong
good	—	ood
cook	—	ook

<i>Key-words</i>	<i>Initials</i>	<i>Basals</i>
crow	cr	ow
morn	—	orn
feed	—	eed
table	—	able
white	—	ite
square	squ	are
stand	st	and
braid	—	aid
hair	—	air
room	—	oom
foot	—	oot

4. **Selections VI to IX.** In the four following selections in Book One, The Three Little Pigs, Peter and Nanny, Come, Butter, Come, and The White Rabbit, new endings in new words appear from which other words may be built up by use of the initial phonograms already taught. The leading key-words, new initial phonograms, and new basal phonograms are here tabulated for the convenience of the teacher.

<i>Key-words</i>	<i>Basals</i>	<i>Key-words</i>	<i>Basals</i>
there	ere	let	et
mother	other	me	e
day	ay	chin	in
went	ent	blow (bl)	ow
shall (sh)	all	ate	ate
soft	oft	sticks	icks
straw	aw	stone	one
came	ame	he	e
knocked (kn)	ocked	did	id
door	oor		

name	ame	rope	ope
away	ay	hang	ang

<i>Key-words</i>	<i>Basals</i>	<i>Key-words</i>	<i>Basals</i>
dear	ear	milk	ilk
fox	ox	for	or
home	ome	gate	ate
bear	ear	her	er
am	am	leg	eg
short	ort		

butter	utter	cake	ake
--------	-------	------	-----

soup	oup	poor	oor
from (fr)	om	out	out
locked	ocked	ant	ant
gruff	uff	weep	eep
huge	uge	they	ey
jolly (j)	olly	together	ether
time	ime	great	eat
help	elp	hole	ole
afraid	aid	stung	ung
big	ig	window	ow
fine	ine		

New initial phonograms and new basals will appear in the new words of the later selections. Teachers should make use of these initial phonograms and basals in the formation of word lists for drill purposes as occasion requires. These exercises may be made very interesting and profitable.

From this time on through Book One and through the following books of the series, the work in phonetics will be a repetition and development of what has been outlined above.

5. **Consonant sounds.** The consonant sounds made by uniting tone with breath are termed sub-vocals. These are :

b	as in	bat, beg
d	" "	dame, dip
g	" "	game, gold
j	" "	jar, joke
l	" "	lay, light
m	" "	may, might
n	" "	nay, noon
ng	" "	sing, finger
nk	" "	ink, sunk
r	" "	ray, right
th	" "	thee, thine
v	" "	very, vine
w	" "	way, will
y	" "	yard, yes
z	" "	zeal, zest
zh	" "	glazier, azure

The consonant sounds made by breath alone are termed aspirates. These are :

c	as in	cell, city
c	" "	cat, come
f	" "	fail, fine
h	" "	high, home
k	" "	king, kind
p	" "	pack, pat
s	" "	seal, sink
t	" "	tame, tip
th	" "	thick, thin
sh	" "	ship, shop
wh	" "	when, white

Table of Consonant Sounds from Webster's International Dictionary

Glottal, throat,	whispered, h (him)
Guttural, root of tongue and soft palate,	whispered, k (cow), wh (why) voiced, g (go), ng (sing), n (ink)
Palatal, middle of tongue, hard palate,	voiced, y (yet)
Dental, blade of tongue and gums,	whispered, sh (she), ch (chop) voiced, zh (azure), j (jet)
Dental, blade of tongue and teeth,	whispered, s(so) voiced, z (zeal)
Dental, tip of tongue and gums, back,	whispered, t (ten) voiced, d (do), n (no), l (lip)
Dental, tip of tongue and edge of teeth,	whispered, th (thin) voiced, th (then), r (red)
Labial, lower lip and upper teeth,	whispered, f (fine) voiced, v (vim)
Labial, both lips,	whispered, p (pit), why (why) voiced, b (boy), m (me), w (we)

6. **Vowel sounds.** When the time has come to teach vowel sounds apart from combinations, the long sounds of *a*, *e*, *i*, *o*, *u* should first be taken, as these sounds can readily be prolonged. The short sounds should follow. In the teaching of basal phonograms, the attention of the pupils has been called to the first vowel sound, usually a long or short sound. The transition to a special drill on the different vowel sounds will therefore be easy.

The plan of introducing consonant phonograms as the initial letters of well-known words may be utilized in the teaching of vowel sounds whenever it seems expedient to give them their entity as vowel sounds, and not merely as parts of basal phonograms. Easy words with which to do this are constantly occurring. The following are all of the vowel sounds that a first year class needs to know. These are accompanied by a list of familiar words beginning with the vowel sounds indicated :

ā as in ate, ape

ă “ “ an, at

ä “ “ arm, art

a “ “ all, awe

â “ “ air

ē “ “ eat, eve

ě “ “ egg, end

ē “ “ err, ermine

ī “ “ ice, ivy

ĭ “ “ it, ill

ĩ “ “ irksome (irk)

ō “ “ oats, ode

ö “ “ ox, odd

ô “ “ or, organ

ū “ “ use, unit

ŭ “ “ us, up

û “ “ urn, urge

Nearly all the words given above may be used as basal phonograms in forming groups of words. For purposes of drill on the long and short vowel sounds and on basal phonograms, perception cards will be found of value.

In work with vowel sounds, diacritical marks should be employed to help in identifying new words. The long and short sounds should first be used in such familiar words as m^āke, m^ē, m^īte, n^ōte, m^ūte, m^ād, m^ēt, m^īt, n^ōt, and c^ūt.

The significance of diacritical marks as well as the effect of final vowels upon the preceding vowel will soon be apparent to the pupils. The use of these marks in word- and sound-drill at the board should be continued until the pupils make a ready interpretation whenever called upon. The power to pronounce a word quickly and correctly through the help of diacritical marks will come only through much practice. Drill exercises, therefore, must be continued through the early years of school work. When the pupils have a good command of phonetics, they will be able to read any ordinary selection readily. The modified sounds and unusual combinations should receive attention later in the work. Teachers are earnestly recommended not to neglect this drill in the higher grades.

In connection with the teaching of diacritical marks, the names of letters will be incidentally taught. In fact, the naming of the letters is a matter that largely takes care of itself. It is a convenience at times to be able to refer to the letters by name, but pupils should have the fact impressed upon them that the sound rather than the name is the important thing. If the letters are referred to constantly by name, it is likely that there will be a confusion of name and sound in the teaching of phonetics. At the end of the first year, teachers should make sure that the pupils can name all the letters and give them in their order.

7. Key to pronunciation. The system of diacritical marking usually followed, and the one with which pupils should in time become familiar, is that given in the latest edition of Webster's International Dictionary.

Key to Pronunciation

ā as in m ^a te	ĩ as in fĩn	u as in full
ă " " măt	ĩ " " fĩr	e " " can
a " " sen ^a te	ĩ " " machĩne	ç " " çell
â " " câre		ġ " " ġet
ä " " ärm	ō " " nōte	ġ " " ġem
â " " âsk	ö " " nōt	s " " sing
a " " çall	ô " " ôbey	ş " " haş
a " " wha ^t	ô " " ôrb	ch " " child
	ö " " m ^o ve	eh " " ehasm
ē " " mē	oo " " f ^o od	çh " " maçhine
ě " " mět	oo " " f ^o ot	du " " verd ^u re
ē " " hēr		th " " thin
ē " " ēvent	ū " " ūse	~~th~~ " " ~~th~~ em
e " " obey	ũ " " ũs	tu " " nature
	ũ " " ũnite	
ĩ " " fine	û " " fûr	

Additional to the above are :

ng, unmarked, as in long	
ŋ, like ng	" " ink
x " gz	" " example
x " ks	" " box
ph " f	" " phonics
qu " kw	" " quart
ş " zh	" " vision

The selection of words to indicate the remaining vowel sounds, further work in consonant combination, and the treatment thereof, may be left to the judgment of the class teacher.

PART VI

REPRINTS FROM BOOKS ONE, TWO, AND THREE

1. BOOK ONE

a. *Foreword*

IN Book One, this basal series of school readers begins at once with literature. It follows a carefully graded development :

- (1) In the number of new words to the page.
- (2) In the arrangement of material on the page.
- (3) In the difficulty of words and sentences.

It should be so used that pleasure in good literature will at once become a means of inducing the reading habit.

b. *Suggestions to Teachers*

The child's interest. The child's first reading book that begins with literature in place of "made-up" sentences is based on the great truth that *the child's interest is the central factor in learning to read*. When the child wants to learn to read in order to get something through reading, he may be trusted to succeed. The thing that the child invariably wants to get is the story.

The story. In its structure the story presents a definite sequence and outcome. Its sequence is the thread that holds its parts together. In a simple story the mind easily follows the sequence and grasps the end or outcome. For this reason the story is calculated by its structure to meet the child's *first need of grasping a connected literary whole*.

The content of the story tends to create in the child's mind a series of images and so lead him into a delightful new world. If the story is adapted to the child, its content or meaning has a direct value for his mind. He gets a vital reaction out of it. On this fact rests his interest.

Many folk tales are adapted to the child's first book because of their simple form and literary charm, and because they appeal to the human or social interest. The cumulative form of many of these folk tales is especially good because the development moves forward by easy steps and gives a constant and attractive repetition. These cumulative tales are really rhymes for which the children have an innate love. Along with the Nursery Rhymes introduced, they satisfy the child's desire for rhyming, they give him something to memorize, and help him in the most attractive way to a vocabulary of simple basal words.

Dramatizing. Most of the stories and all the rhymes in this book lend themselves readily to simple dramatic action. Acting out the story is one of the surest means of giving the child the habit of vividly picturing the content. For this reason it tends to make him a good reader. Such dramatization should be very simple and in the child's own manner. Acting the story should come *in the last stage of its study*, as the child must have time to grow into its imagery so that his expression may be simple and natural.

Blackboard work. Before taking up this book the class should have a few weeks of blackboard reading. Word- and sentence-*seeing* is a perfectly new activity for the child's perceptive powers, and the blackboard is the best means in initiating this work. Introduce the work by writing a short sentence growing out of some immediate experience. Give the children time to grasp the sentence silently before they read it orally. Words in connection are most easily grasped; teach the class to recognize phrase-wholes as well as sentence- and word-wholes. When such new phrases as "in the garden," "at the window," "a little girl," occur, place them on the board along with the new words, and work for their quick recognition as wholes. Such training leads to ease in grasping sentences.

Have daily exercises (*apart from* the regular reading lesson) in the quick recognition of word- and phrase-forms, in word-rhyming, in sentence-building, in making word-families, etc. Train the children to find out words for themselves. Help them to recognize simple compounds that are made up of familiar words like *into*, *cannot*, *blackbird*, etc. Give simple inflections like king('s), bed(s), run(s), work(ed) without comment. The context makes the use of such words evident. As the work progresses, let the children make lists of words with simple endings like *ing*, *ed*, etc.

Make a list of words and phrases that are most difficult for *your* children and give them patient and continuous training on these. The words of nearly equal length that have little to distinguish them are most difficult, as *there* and *their*. As a rule children learn most quickly when they vividly picture, or appreciate, the content, *e.g.*, *gallops*, *gnawed*, *tossed*, *hungry*,

punish. Long words that are strongly *individual in form* are easily learned, because they do not *look* like any other word in the child's vocabulary, *e.g.*, Golden-Hair, London, Elephant. Words that the children fancy as play words are quickly learned — as Cri-Cri, Chinny-chin, etc. In these exercises remember always to be most vigilant over those words that belong to the fundamental vocabulary.

When the children are ready to take up Book One, they should be prepared for the new story by a little talk which will lead their thought toward the subject of the lesson and prepare them to appreciate it, without, however, giving them any of its direct content. This talk with the children should find immediate expression in a group of short related sentences written on the board for the class to read. This work should be a preparation in vocabulary as well as idea. The words of the book lesson and important phrases should be placed on the board, and the children be given special help in the ready and intelligent recognition of these.

Taking up the book. The child's attitude toward his first book is a matter of the utmost importance. He should not only learn to love his book, but he should learn to love to be with it. The first book should initiate the child into the love of literature. Several things will help toward this end.

First among these is the habit of silent reading. The very day the book is taken up, the class should have a period of re-reading silently the lesson of the day. The teacher should be free in these first periods of silent reading to help the children over difficulties, to check the idle tendency to turn pages at random, and to encourage a closer observation of both picture and text. Most children need help in getting living insight into these stories. The oral lesson is likely to hold some help in interpreting the book. The period of silent reading gives him an *opportunity to assimilate* this and make it his own. As soon as possible the class should become self-helpful and self-directive in these periods.

Second. The power of vividly imaging the story or situation. The child's imagery is essentially his own. It finds in the folk tale and rhyme a most congenial atmosphere. If the child becomes mentally active over the illustration, it becomes a means of adding charm and truth to his imagery — all this should augment the child's love of his book.

Phonics. The children should be helped early to the sound analysis of words. The teacher should introduce this work by "sounding" phonetically a few familiar words, r-un, s-it, g-o. Teach the child to separate the initial consonant in simple phonetic words. Write these. Be careful always to see that the sounds are given correctly and that the child makes

the *blend* properly. Special attention should be given to the initial and the final consonants.

The key to phonics is slow pronunciation. In presenting a new phonogram the teacher should pronounce the key-word slowly so as to bring out the phonogram, *e.g.*, k-ing; repeat more rapidly, making blend. As the phonogram recurs help the children to recognize it. Give the children exercises in analyzing simple consonant sounds as *f* in *fed*, *h* in *hat*, *b* in *big*, etc. Let the children use these familiar consonant sounds with the phonograms they have mastered so as to make new words, *e.g.*, *f*, *h*, and *b* with the *at* phonogram make *fat*, *hat*, *bat*. Such work should lead the child to closer habits of observing words and give him a growing sense of word-mastery.

Make all this work count as ear, eye, and speech training. See that children are quick to *hear* and *see* and are accurate in *pronouncing* all phonograms. Teach simple phonograms as they occur, choosing those that recur most frequently. The *names* of the letters should not be taught until this work is thoroughly established — the child should form the habit of thinking the *sound* of the letter before he has its name.

Do not let the work in phonics interfere with the natural and necessary habit of recognizing the word through the context. The child should read through the context and help himself out with phonics only when this fails him. As the work advances he should grow less and less conscious of the words as he reads and more directly intent on meaning. The whole aim of the work is to make him a reader, not a mere word adept. For this reason training in the mechanics of reading should take place outside the reading hour.

Phrase training. Certain words, notably adjectives, adverbs, and prepositions, are more quickly grasped when they are presented in relation to some other word or words to which they are joined through meaning. In this way the word is associated with its form. Phrase training leads to more intelligent grasp of meaning and thus to better expression in oral reading.

c. LIST BY PAGE OF NEW WORDS AND IMPORTANT PHRASES

New words are underscored. Words or phrases for review are in parenthesis. Capitalization follows the text. Average number of new words three to a page.

- | | | |
|--|---|---|
| <p>5. <u>The</u> <u>key</u>
the <u>key</u>
<u>To</u>
<u>King's</u>
<u>garden</u></p> | <p>13. <u>ground</u>
<u>grew</u> the
<u>grass</u></p> | <p>(A cat)
A <u>pig</u>
<u>was</u>
(in the garden)
<u>some</u>
<u>wheat</u></p> |
| <p>6. <u>I</u> <u>sell</u></p> | <p>14. <u>will</u>
<u>buy</u>
(I will buy)</p> | <p>22. <u>thresh</u>
<u>grind</u>
(grind it)</p> |
| <p>7. the <u>string</u>
<u>That</u>
<u>held</u></p> | <p>15. <u>little</u>
<u>acorn</u>
<u>sister</u>
<u>One</u>
<u>Two</u>
<u>Three</u>
<u>girls</u></p> | <p>23. <u>make</u>
<u>bread</u>
(Bread)
(make bread)
<u>eat</u>
<u>But</u>
<u>had</u></p> |
| <p>8. the <u>rat</u>
<u>gnawed</u></p> | <p>16. <u>No</u></p> | <p>19. <u>found</u>
The hen
<u>said</u>
<u>See</u>
<u>it</u></p> |
| <p>9. the <u>cat</u>
<u>caught</u></p> | <p>17. <u>red</u>
<u>hen</u>
<u>ran</u>
<u>chicks</u>
(to the garden)</p> | <p>20. The hen
<u>asked</u>
<u>Who</u>
<u>will</u> <u>plant</u>
<u>this</u> <u>wheat</u>
I will <u>not</u>
I will <u>then</u></p> |
| <p>10. <u>dog</u>
<u>chased</u></p> | <p>18. <u>A</u> <u>rat</u></p> | <p>24. <u>my</u>
<u>seeds</u>
<u>small</u>
(will grow)
<u>flowers</u>
<u>tall</u></p> |
| <p>11. <u>cow</u>
<u>tossed</u></p> | <p>21. <u>grew</u> <u>up</u>
(Then)
<u>will</u> <u>cut</u></p> | <p>25. This <u>is</u>
<u>house</u>
<u>boys</u>
<u>built</u>
<u>board</u></p> |
| <p>12. <u>grass</u>
<u>fed</u></p> | | |

- was nailed
(in the house)
26. log
made
tree
in the
wood
27. farmer
strong
good
Strong and
good
28. cock
crows
in the
morn
wakes
29. laddie
corn
(planting corn) feeds
30. table
white
square
stands
31. china
washed
with care
- is put
(on the table)
32. braided
hair
(washes the china)
with great
care
33. a room
At the foot
of the stair
Where
works
34. a doll
we
call
Clare
take
35. Once there
was
a mother
pig
(There was)
36. One day
Go
find
went
(Little pig)
- I shall
build
37. soft
38. straw
(This straw)
39. a wolf
came
knocked
at the door
40. by the hair
ch i n n y -
chin
huffed
puffed
(blew in)
your house
ate
41. sticks
(of sticks)
42. So
43. some stone
(This stone)
(of stone)
He worked
(one day)
(two days)
(three days)
(was built)
44. did not
45. Peter
Nanny
a goat
name
ran away
saw
on a hill
46. supper
My dear
fox
bite
home
(Come)
(come home)
48. bear
kill
I am
hungry
I want
49. man
shoot
rope
hang
50. (But)
(catch)
51. are
Give me

- milk
for
 (gave)
52. gate
her leg
Mah-ah
53. butter
Waiting
cake
 (a buttered
 cake)
54. rabbit
cabbage
soup
 (to look)
 (to make)
55. from the
garden
locked
A gruff
voice
 (Who is it)
56. huge
jolly
a spring
a bound
can
in no time
- (With a
 spring)
57. She met
Strong ox
help me
I am afraid
58. big
Oh
59. fine
 (Help me)
 (a fine cock)
60. the poor
rabbit
 (No one)
out of
ant
weep
61. they
together
62. great
keyhole
stung
window
64. snow
food
clogged
feet
 (It began)
65. you must
be
I may be
sun
melt
wall
keeps
68. Cri-Cri
lived
pretty
hear
sing
Moo-oo
69. speak
pleasant
Bow-wow
 (bow-wow)
70. broom
Ugh-ugh
 (Pretty Ant)
71. Gray
Pussy
began
Meow
meow
72. Cock-a-
doodle-
doo
- (You may)
73. sweet
stir
Do not
spoon
fell
drowned
74. Robin
Red-
breast
Why
cut off
bill
75. tail
Queen
77. sat
upon a
tree
down
if you can
 (Up)
 (Down)
 (Said)
78. hop
stop
how do you
do
shook

- | | | | |
|----------------------|--------------------|------------------------|---------------------|
| far away | 88. <u>punish</u> | <u>ride</u> away | (into the tent) |
| he <u>flew</u> | 89. <u>scold</u> | <u>clippety-</u> | <u>head</u> |
| (flew away) | | <u>clap</u> | <u>through</u> |
| 79. <u>Wee</u> | 91. <u>fire</u> | 96. <u>lost</u> a shoe | <u>the</u> |
| <u>Robin</u> | <u>I must</u> | <u>what</u> shall | <u>door</u> |
| <u>Christmas</u> | <u>bake</u> | 103. <u>do no</u> | <u>harm</u> |
| <u>song</u> | <u>stream</u> | 97. (How can I) | |
| <u>go</u> | | <u>coal</u> | 105. <u>middle-</u> |
| 80. <u>him</u> | 92. <u>mill</u> | <u>iron</u> | <u>sized</u> |
| <u>bonny</u> | <u>wind</u> | <u>heat</u> the | <u>bear</u> |
| <u>Sly Fox</u> | | <u>iron</u> | <u>father</u> |
| 81. (to a garden) | 93. <u>selfish</u> | 98. <u>hay</u> | <u>bear</u> |
| | <u>in fear</u> | <u>miller</u> | <u>baby bear</u> |
| 84. (good man) | (Go away) | (I can give) | 106. <u>Golden</u> |
| <u>child</u> | (ran away) | (may shoe) | <u>Hair</u> |
| <u>I have</u> | 94. <u>John</u> | 99. <u>wheels</u> | (No one) |
| <u>been</u> | <u>Smith</u> | <u>round</u> and | <u>opened</u> |
| <u>London</u> | <u>within</u> | <u>round</u> | <u>the</u> |
| <u>diamond</u> | <u>Blacksmith</u> | <u>turn</u> | <u>door</u> |
| <u>As big as</u> | <u>set a shoe</u> | <u>old woman</u> | <u>bowls</u> |
| <u>shoe</u> | <u>Yes</u> | | <u>tasted</u> |
| 85. <u>Thick</u> and | <u>Here</u> and | 100. <u>miner</u> | <u>too hot</u> |
| <u>thin</u> | <u>there</u> | 101. <u>under</u> the | <u>just right</u> |
| <u>Fit for a</u> | <u>Tick-tack-</u> | <u>ground</u> | 107. <u>chairs</u> |
| <u>King</u> | <u>too</u> | <u>four</u> | <u>too hard</u> |
| 86. <u>monkey</u> | 95. <u>pony</u> | <u>clang</u> | <u>broke it</u> |
| <u>nut</u> | (on his pony) | 102. <u>camel</u> | <u>in</u> |
| <u>large tree</u> | <u>loved to</u> | <u>in a tent</u> | 108. <u>beds</u> |
| 87. <u>officer</u> | <u>jump</u> | | |
| | (loved to go) | | |

- | | | | | | | | | | | | |
|------|--|------|---|------|---|------|----------------|------|--------------------------------------|------|---|
| 109. | lay down
fell <u>asleep</u>
(Some one)
has <u>tasted</u>
all <u>gone</u>
has been
<u>sitting</u> | 112. | Wise
<u>Lion</u>
<u>Earth</u>
over and
over
heard a
<u>noise</u>
brother
rabbit
(day by day) | 114. | deer
<u>sheep</u>
<u>tiger</u>
<u>elephant</u>
saying
(say so)
Who <u>told</u>
you?
(told me)
(What made
you)
(say that)
(I saw it) | 116. | (we shall see) | 117. | (Shall we go)
(They went
away) | 118. | black-
<u>birds</u>
The <u>other</u>
<u>Jack</u>
<u>Jill</u>
<u>fly</u> away
come
<u>again</u> |
| 110. | lying
(here she is)
<u>awoke</u> | 113. | go and
<u>tell</u> | | | | | | | | |
| 111. | for the
<u>lady</u> | | | | | | | | | | |

SUGGESTIVE LIST OF PHONOGRAMS AND CONSONANTS

PHONOGRAMS	KEYWORDS	CONSONANTS	KEYWORDS
ing, 5	king	p, 18	pig
at, 8	rat	s, 19	see
ow, 11	cow	c, 21	cut
o, 16	no	r, 17	ran
ill, 14	will	b, 58	big
all, 37	tall	th, 85	thin
ay, 36	day	f, 12	fed
ee, 19	see	h, 17	hen
ig, 35	pig	n, 20	not
a, 15	acorn	m, 23	make
ell, 6	sell	k, 5	king
it, 85	fit	t, 34	take
ick, 41	stick	l, 39	let
ed, 17	red	st, 41	stick

2. BOOK TWO

a. *Foreword*

Lend a Hand has been compiled with the aim of making literature a means of developing the child's social interest while affording him mental training. There has been an effort made to represent generous outgoing activity in various aspects and in such simple, attractive form as to appeal to the social-ethical nature of the child. In the character and development of the vocabulary, as well as in the variety of its literary forms, Lend a Hand stands for a second grade basal reader.

b. *Suggestions to Teachers*

Phrase training. Book Two furnishes many illustrations of idiomatic English. Such selections afford excellent material for training in fundamental phrase forms. When the new word can be presented most effectively in its phrase relation, it should be written on the board in that form. The child quickly separates the word out, and recognizes it alone. Meanwhile the phrase relation is often needed to give a correct idea of the way the word is used. This is illustrated in such expressions as "At last," "flying over," "well shod," "stole away," and many others. Phrase training often requires us to teach the word with its meaning by helping the child to grasp the *situation that holds the meaning*, e.g., "Open your gates," "feed the world," "one little day of fun."

Phrase training leads to readiness in taking in the sentence and grasping it in its unity; hence it is a first condition of good reading. At the same time it is an invaluable aid to oral language.

Silent reading. Periods of silent reading should become a marked feature of the work. As the child becomes more independent in helping himself, these periods of silent reading may be made valuable in giving him reading in review or supplementary reading from other books. *Is the child becoming a reader* is the one great question. These periods of silent reading should answer the question.

Dramatization. The dramatizing of stories and verses should continue. The child must be thoroughly familiar with the story before this can be done well. Avoid any attempt at scenic backgrounds or dramatic expression. *The natural expression arising from the child's own insight and feeling is the only standard of excellence here.*

In the preparatory lesson, the child should be given every needed clew to the intelligent interpretation of the book lesson *without disclosing its content*. This preparation should be joined as far as possible to the introduction of new words and phrases. Good expressive reading rests on thorough preparation.

Phonics. The work in phonics should be continued until the child is familiar with a large number of important phonograms. Give new phonograms when there are several key-words occurring near each other. This will give the children immediate power in grasping these words for themselves. Observe, for example, the rapid recurrence of words ending in *ing* in the story of the Wee Pancake.

Work in phonics should give the child a clear idea of the correct *sounds* of words, and this should lead of itself to clear enunciation and correct pronunciation. The important thing is to develop a *feeling* for correct speech. Good phonic training is good ear training. Correct perceptions of sounds should pass naturally into correct utterance.

In all this training there should be especial care given to the initial and final consonant sounds, to the correct pronunciation of the phonogram, and the making of the blend. The child should be encouraged to group words beginning with the same consonant, as *cap, caw, card, cast*. Such grouping often helps the child to feel the different sounds of the same vowel as of "a" in the above.

Long and short vowel sounds, many of the modified vowel sounds, all of the simple consonant sounds, and many of the combined sounds should be thoroughly taught in this grade.

Encourage word rhyming with work in phonograms; *e.g., nest, best, rest*, etc. In order to do this work well, the teacher should keep a record of phonograms taught in the first and second books. The teacher should also be familiar with alphabetical word lists of Book One.

c. PAGE LIST OF NEW WORDS AND IMPORTANT PHRASES

New words are underscored. Phrases in review are in parenthesis. The average number of new words is a little more than three to a page.

- | | | |
|--|--|---|
| <p>4. <u>lend</u> a hand
look <u>forward</u></p> | <p><u>duck</u>
so <u>early</u></p> | <p>13. the <u>best</u> <u>ever</u>
seen
<u>dishes</u>
<u>clean</u>
<u>flour</u>
just one <u>hour</u>
<u>brought</u>
<u>ale</u>
a fine <u>tale</u></p> |
| <p>5. How many <u>miles</u>
<u>town</u>
<u>Three-score</u>
<u>ten</u>
<u>candle-light</u>
<u>Open your gates</u>
let <u>us</u> go
<u>bend</u> and <u>bow</u></p> | <p>8. <u>gander</u>
<u>Gandy Pandy</u></p> | <p>14. <u>Cobbler</u>
<u>mend</u>
<u>child</u>
<u>stitch</u>
<u>here</u>
<u>prod</u>
well <u>shod</u></p> |
| <p>6. <u>Doverfield</u>
<u>dreamed</u>
<u>world</u>
<u>would</u> come
to an <u>end</u>
<u>Cocky Locky</u>
<u>Henny Penny</u></p> | <p>9. <u>Foxy Woxy</u></p> <p>10. <u>den</u></p> <p>11. in the <u>chimney</u>
(through the chimney)
<u>something</u>
<u>smoke</u>
<u>When</u>
looked up
flying <u>over</u></p> | <p>15. <u>Goody Two</u>
Shoes</p> |
| <p>7. a <u>long</u> way</p> | <p>12. flew <u>quickly</u>
<u>surely</u>
(would have come)</p> | |

- kind people
pair of shoes
new shoes
glad
every one
16. school
learn to read
books
these letters
all the words
17. like this
knife
18. put them
in a basket
teach
circle
spell
another child
19. I am glad
not able
speak plainly
20. (took them up)
 (put them down)
bark
Nell
lesson
 (all learned)
21. Nell knew
was sorry
22. each
grace
place
23. Rockaby
tree top
cradle
will rock
By-lo
Baby-Bunting
gone a-hunting
rabbit-skin
wrap his baby
24. Mix a pancake
Fry a pancake
Pop it in
25. What does
 (does say)
nest
peep of day
rest
 (a little longer)
wings
rise and fly
limbs
26. mouse
fast asleep
in a net
gerr-err
 (woke him up)
27. Grannie
tell us the story
Grandmother
need not
28. at the side
spun the flax
stay here
29. ran after
spindle
out of sight
At last
tailors
behind
30. weaving
wife
winding the
yarn
31. Tibby
churning
ran round
 (what's that)

32. sifting flour
cheese
on the anvil
(look after it)
33. horse-shoe
hammer
picking wool
half of it
both ran
34. straw
Ho, Jack
35. warm itself
Shut the door
their spoons
raking the fire
(taking off)
36. anything
cast down
lifted up
37. rolls
send
38. bee
bring home
money
honey
39. fly (flies)
buzz
40. (get away)
(get out)
foolish
of fun
41. bridge
Messenger
Dance over
Lady Lee
gay
42. (build it up)
silver
gold
stolen away
43. steel
clay
44. (wash away)
Huzza
last for ages
45. wood pecker
Great Spirit
cap
apron
cold and
hungry
- lump of dough
roll it out
longer and
wider
46. thought
heat
swell
tiny lump

(go without)
your bit
47. ever since
(left the house)
48. north
doth
barn
hide his head
49. pine tree
wish
chick-a-dee
50. needles
glass
hurt them
51. beautiful
loud
proud

- sharp
strange
harsh
I am lonely
52. carried away
bare tree
called gently
green needles
nice
Winter came
leaves
53. other trees
54. apple tree
sat quietly
sang merrily
55. warm and
bright
shining
sky
try
a better child
(who is she)
56. gone to plow
57. Peachling
river
- wash the
clothes
58. It was floating
bright water
never seen
stretched out
hands
is bitter
pass by
come nearer
59. very near
so happy
first
bundle of grass
60. What is the
matter
61. (have ever seen)
split in two
62. Wait a bit
63. because
brave
(did the same)
(named him)
64. is easy
climb
65. John
forgetting
swing
leaving
teased and
pouted
went to play
Fan
66. stepping softly
swept the floor
dusted the
room
cheerful
guessed
busy and happy
67. Nezumi
family
listen and learn
fields
68. wed
marry
bright cloud
our child
drive me
69. dark pine
70. answered

71. in the meadow
bluebird
six
caw
72. so even
cricket
We chirp
spider
73. went to hunt
quail
74. dead birds
ugly birds
(Did you know)
75. Saturday night
week
not spoken
bad
76. sweet broth
fairy
troubles
cup
boil
rest
80. Willy boy
(if I may)
mowing
81. stingy farmer
Wee Brownie
busy fellow
into the mire
safely home
82. hay loft
83. good luck
stole into
linen shirt
too much
hemp
rough shirt
by the fireside
84. night
sad cry
I have served
long enough
linen gear
many a year
85. (For want of)
battle
Kingdom
86. (puts on)
gosling gray
barley
87. Aiken Drum
beard
rushes
(all the way)
88. swallow
Duncan
treat him well
(needs me)
89. (work for pay)
corner of the
barn
90. teach the colts
reap a field
91. (clap of a hand)
92. tired workmen
always at hand
nick of time
sick
kettle
93. believe it
do harm
worn-out
clothes
(the stream side)
94. casts the band

- to blame
uncanny hand
95. Maid Mary
minds her
dairy
a-hoeing
runs the reel
96. Fern Den
fern glen
in a hurry
ties it up
bags
97. (on the door step)
(better than ever)
98. (through the dark)
might see
something was
wrong
coat
99. (flew like the wind)
100. Come quickly
good wife
(hold fast)
(fine and safe)
101. a short way
there was lack
(how can I)
102. Twitche
(let fly)
over a gap
in a trap
103. smooth and
strong
sure and slow
104. Magpie
mud
(first of all)
105. thrush
some twigs
(all about it)
(in the same way)
106. layer of mud
wise owl
107. sparrow
feather
lined the nest
That suits me
starling
108. Robert Burns
mine
good sir
(any other man)
109. Dumpy
country road
God-mother
leading him
110. your friend
drink
his comfort
beasts
doth care
his feast
will share
blessing
good master
111. Stay, little
boy
(Catch me)
113. hush
remember
along a road
my foot
hurts me
114. thirsty cow
a well
bucket
(Bless you)
115. Good-bye
(rest a moment)

116. (That is good)
(another friend)
117. once more
118. spade
dig
rather far
close to
bobs
119. Peerifool
daughters
120. (if I can)
thief
Princess
121. giant
comb the wool
card the wool
122. cloth
kettle of por-
ridge
crowd
Peerie folk
rainbow
123. cross
shook her head
124. twisted
burned black
so angry
beat
younger
126. laughed
over their
faces
bluebells
primroses
saucers
127. drop of milk
128. (find out)
129. (Just then)
(All at once)
130. (working away)
(went about)
132. Tom
threw down
great rage
133. noble man
a gold ring
drummer
134. baby-land
- brew
sew
135. (upon her nest)
hatch
eggshell
quack
(looked around)
pay a visit
136. turkey
Please
yourself
137. swam
(with no one)
138. barn yard
Keep close
(doing harm to
no one)
(as well as)
139. pushed
scolded
(out of my sight)
bushes
140. moor
(What sort of)
belong to
(my family)
purr
141. sparks

141. (over his head)
(beat the air)
(lifted his head)
(did not hear)
(after that)
142. (far away)
toward him
swans
outspread
wings
143. (round him)
- stroked him
(of all)
(Just then)
144. (flock of sheep)
(Not far away)
(left their work)
It is a lie
145. gift
A long time
ago
pitfalls
146. (want to get)
pitch wood
(worked hard)
good deed
Some — others
147. (worth trying for)
148. (That may be)
neighbor
149. (many a time)
doubly mine

SUGGESTIVE LIST OF PHONOGRAMS AND CONSONANT SOUNDS

The number of phonograms and consonant sounds taught in this year should depend on the needs of the class. Where there are many children in the class who are defective in English utterance more time should be given to the work.

PHONOGRAMS	KEYWORDS	CONSONANTS	KEYWORDS
ate, 5	gate	d, 4	down
ore, 5	score	g, 5	go
et, 6	met	sh, 6	she
ale, 13	tale	wh, 6	where
old, 13	told	ch, 14	child
end, 16	lend	th, 17	this
ike, 17	like		
eep, 25	peep		
est, 25	rest		
ad, 84	sad		

3. BOOK THREE

a. *Foreword*

The Third Book of this basal series aims to lead the child farther in his grasp on the life of the society in which he lives. It does this by giving him pictures of human life varied in action and condition, each of which holds some significant social situation. *Neighbors* stands for other peoples. These various peoples have been chosen because their study affords valuable social material.

(1) The book gives the child simple types of society that will enable him to get clearer insights into the social service which is at the basis of his own more complex life.

(2) It represents, in their own country, some of the peoples with whom the American child comes in daily contact in town and city. In this way he is helped to a more intelligent and unprejudiced social attitude.

(3) It affords a background for literature. These brief pictures of life from other lands have been used as a means of introducing stories belonging broadly to each land or people. The background of life behind the story is not only suggestive of literary sources but it adds atmosphere and meaning to the literature itself.

(4) The book supplies a broad basis for supplementary reading. In the third grade, children are ready for a much wider range of reading. The direction of the child's general reading now becomes an important aspect of his education.

b. *Suggestions to Teachers*

Neighbors affords an opportunity for the child to make excursions into the world with his teacher with the aim of helping him to deeper insight into his own social life. An effort has been made to emphasize some social virtue of each people, *e.g.*, the neighbor spirit of the Eskimo, the craftsmanship of the Indian, the courage of the Swiss, the industry and economy of the Chinese, etc.

There has been no attempt to teach other lands but rather to make the literature and lives of other peoples a means of developing in the child a more catholic social sympathy while it affords him at the same time interesting material for reading.

Mastery of the vocabulary. When the child reaches the third year in school he should have mastered a fairly good working vocabulary of basal words. Mastery here means:

- (1) The power of readily recognizing familiar words and phrases.
- (2) Correct pronunciation and clear enunciation.
- (3) The ability to quickly grasp the sentence in its unity.

Word recognition and word pronunciation should be as nearly as possible unconscious and automatic. To train to a reflex mastery of the printed vocabulary is one of the two great ends of reading work. The other is to develop power in using this printed language as a means of thinking and imaging. This last *is* reading.

The challenge for thorough mastery should be persistently made in this and in succeeding grades.

Phonics and phrase training. Continue work in phonics, being careful to make it ear and speech training as well as the key to the mastery of the written vocabulary. All this work should be adapted to the needs of the class. Where children are defective in the pronunciation of English, the particular defect must be recognized and work given that will overcome it.

Continue work in phrase training until children grasp phrase-wholes in their unity with unconsciousness and ease. All this work should show in the improvement of the child's oral language.

Intensive and extensive reading. It is important that the child develop a power of concentration that will enable him to read rapidly — at first silently, and then orally, with a clear grasp on the content. The test which requires a child to read rapidly and *well*, simply demands of him greater concentration of attention. For this reason it is one of the most effective ways of developing the child's reading power. From careful studies made in the rate of reading it has been demonstrated that "*the rapid readers remember more of the original thoughts, and that the character of their reproduction is much higher, both generally and with reference to expression and logical content.*"

Power of rapid or extensive reading should go hand in hand in its development with power of reading intensively where time is given for reflection. There are many selections in Book Three that require thought in order to grasp the meaning, *e.g., The Death of Balder, The Making of Balmung, A Child's Thought of God*, etc. Time given in the reading hour to the thoughtful discussion of points requiring judgment and insight

increases the child's power to read rapidly with a clear grasp of meaning, and increases his interest.

In general the supplementary reader should afford material for tests in rapid reading. The basal reader prepares the class for this more rapid grasp of material which the supplementary book supplies. A class that has read *In An Eskimo Land* and *A Little Indian Maid*, should be able to read rapidly and with excellent concentration, *Fishing and Hunting*. The class should be referred to definite pages in supplementary books at the moment when they will most efficiently supplement or complete the work of the basal reader.

Dramatization. *Neighbors* affords an excellent opportunity for the child to begin to represent other peoples. To play Eskimo or Indian, to become German, Dutch, or Chinese for the time, delights the children and helps them to keep open eyes for matters of habits, action, dress, and background.

In many schools, children are allowed to construct certain type objects in the background, *e.g.*, the igloo or the kayak and sledge of the Eskimo. We should remember that the child who is dressing a Chinese doll or making a Swiss chalet of pasteboard or wood is cultivating his mental imagery as well as training his hand.

In this grade the child naturally adds dress and other accessories to his work in dramatizing. This tendency should be carefully regulated and directed. Work for scenic effects should be entered into in such a way as to afford training in perception and imagination and call out the child's resourcefulness. In all this work avoid the melodramatic and overdone.

Supplementary reading. In the third year the child is studying History and Geography. His ability to read is so far developed that a variety of attractive books are open to him. At this time he needs something that will effectively unify this diverse material and help him to mental organization. *Neighbors* affords a departure for this varied supplementary reading which it unifies and makes intelligible.

The school-room library should afford suitable supplementary books. If possible there should be a sufficient number of duplicate copies to enable the whole class to use them freely. The child needs wise direction in making these early excursions into the book-world as his literary taste is being formed. In the simple work of organizing a well-chosen class-room library and directing the children's reading, the teacher is initiating their future reading habits — one of the most important aspects of education at this time.

c. LIST BY PAGE OF NEW WORDS

<i>Page 7</i>	seal	<i>Page 17</i>	speedily
beneath	twilight	aloud	trim
floor	sledge	empty	skim
above	pulling		
bending	Pau (pow)	<i>Page 18</i>	<i>Page 22</i>
covers	team	damp	Okudah
kin	meat	faint	(ō koo'dah)
	fur	happened	eider
<i>Page 8</i>	<i>Page 12</i>	<i>Page 19</i>	<i>Page 23</i>
Eskimo	walked	saved	track
(ēs'kī mō)	followed	fought	tips
Sipsu (sīp'soo)	none	paws	
Gunlah		shoulders	<i>Page 24</i>
(goon'lah)	<i>Page 13</i>	wagged	plucked
South	leave	faithful	breast
East	stars	paddle	twice
West		lance	strap
igloo (ig'lōō)	<i>Page 14</i>		edge
bone	Arc'tic	<i>Page 20</i>	
boots	group	kayak (kā'āk)	<i>Page 25</i>
sealskin	Orion (ō-rī'on)	lest	loose
trousers	belt	iceberg	reindeer
hood	<i>Page 15</i>	overturned	
	harness	shout	<i>Page 26</i>
<i>Page 9</i>	arrow	spots	mistress
rubbed	bench	divided	
walrus	breathing		<i>Page 27</i>
tusk	nothing	<i>Page 21</i>	Indian
blubber		skiff	Wewha
lamp	<i>Page 16</i>	glide	(wā'whä)
	pieces	billows	ladder
<i>Page 10</i>	promised	attack	
watch		weight	

<i>Page 28</i>	<i>Page 35</i>	<i>Page 41</i>	<i>Page 49</i>
pueblo (pwēb'lō)	clay	curl	earn
squirrel	color	frog	still
plain	pray	coals	shepherd
jar	<i>Page 36</i>	<i>Page 42</i>	<i>Page 50</i>
plaster	knead	swallowed	valley
<i>Page 29</i>	shallow	<i>Page 43</i>	narrow
thunder	bottom	heavens	plank
mountain	strips	earnestly	<i>Page 51</i>
eagles	joined	<i>Page 44</i>	stockings
screaming	<i>Page 37</i>	store	shavings
sheets	gourd	parched	heavily
<i>Page 30</i>	smiled	crosses	sheds
pour	<i>Page 38</i>	ditches	handle
swiftly	finished	rustle	<i>Page 52</i>
<i>Page 31</i>	dry	<i>Page 45</i>	skirt
blankets	painted	planning	stove-door
dye	brush	ripe	fuel
frame	traced	Zuni (zōō'nyē)	blaze
pattern	picture	husk	<i>Page 53</i>
lightning	polishing	<i>Page 46</i>	boar
rolling	anxious	path	honestly
rim	oven	lake	snout
<i>Page 32</i>	<i>Page 39</i>	<i>Page 47</i>	<i>Page 54</i>
obey	changed	Russian	scattered
animal	coyote (kí'ō tē or	skein	stalks
chief	kí'ōt)	knitting	grain
important	<i>Page 40</i>	low	chaff
<i>Page 34</i>	unhappy	<i>Page 48</i>	separate
frighten	guarded	patience	<i>Page 55</i>
queer	dawn	ball	rage
	seized	slipped	pear-tree
			invited

Page 56

plenty
mice
scrape
fearful
monster
wears
creeping
claws

Page 58

sailor
ashore
coral
sea
feeble
insects
stormy

Page 59

Norway
Ole Vasa
(ō'lē vā'sa)
steamer

Page 60

steep
fiord (fyôrd)
rail
hundred

Page 61

Christian
Hilda
cookies
bought
ships

cargo
trunks
Holland
fish
birthday
buttons
folded
chest

Page 62

rye
dinner
plate
shovel

Page 63

stack
sprite
creatures
squire

Page 64

harp
lazy
staff
buds
wonder
bloom

Page 66

silent
win
forth
echoed

Page 67

mitten
cattle
against
carving

Page 68

rug
hymn

Page 69

harvest
sparrows

Page 70

drifts
roared
whistled
wild

Page 71

death
Balder
Odin (ō'din)
Asgarth
Frigg
gloomy
ruled
Hod
blind
departed

Page 72

evil
content
swear

Page 73

yet
test
formed
aimed
brands

Page 74

wicked
Loki
power
mistletoe

Page 76

felt
pierced
horror
grief
autumn
appears

Page 77

returns
die
seven
dew-pearled
lark
snail
thorn

Page 78

secret
embrace
slides
thrills
sight
sound
tender

shut
lids
kisses
pressure

Page 79

Heidi (hi'di)
Swiss
hut
Alm

Page 80

goatherd
pasture

Page 81

pointed
splashed
mass

Page 82

sternly
rose
croaking

Page 83

robber
disappear
pushing
horns

Page 84

filled

Page 85

knee
Thistle Finch

Page 86

Snow Hopper
bleat

Page 87

course
drawing
seeking
herbage
salt

Page 88

instant
nibbled

Page 89

ought
dropped

Page 90

evening
suddenly
glow
sparkle

Page 91

homeward
rays

Page 92

soldiers
trust
reason
palace
France
French

Page 93

struggle
retire
company
escaped
comrades
monument
Rome
sculptor
Työr'-wald-sen

Page 94

remind
foreign
modeled
wounded
shield
courage
Dane
railroad
bronze
solid
niche

Page 95

hero

Page 96

liberty
William Tell
governor
Gessler (gēs'ler)
market
orders
enemy
erect
marksman
decided

Page 97

lord
prove
skill
God's
unless
selected
stuck
collar
firm

Page 98

shaft
twanging

Page 99

flings
clasps
faith
savagely
prison
chains

Page 100

helm

Page 101

German
kitchen
Hans
Gretchen
Elsa
pile

Page 102

Holle (höl'le)
island
floats
housekeeper
soap

Page 103
soiled
sewing

Page 104
kitten
forest
piteously

Page 105
however

Page 106
dame
disappeared

Page 107
stocking

Page 109
flakes
Kay
mirror
worst

Page 111
Gerda
worm
boxes
kicked
naughty
clever
sleigh

Page 112
multiplication

Page 113
either
boat

Page 114
creaked
arithmetic
fractions

Page 115
muff

Page 116
pigeons
Finmark

Page 118
flicker
certainly
human
pure

Page 119
berries
froze
angels
helmets
army

Page 120
touched

Page 121
burst
tears

Page 122
ticked

Page 125
fifteen
weather
closed

Page 126
dressed

Page 127
whirled
son

Page 129
carpet
prepare

Page 130
curtains
entered

Page 131
rejoicings
tools

Page 132
castle
airy
height
leagues
peasant
toiling
spaces

Max
rattling
cart
heaped

Page 133
Rosel (rō sěl')
burden
perched
humble
throne
Eberstein
(ā'ber stein)

Page 134
fair
rooks
curious
neighed
lowed
pillow

Page 135
Ludwig
(lood'wīg)
puzzled
Fritz

Page 136
dykes
ocean
bells
pumped
canals

Page 137
mouth
sluice

<i>Page 138</i>	<i>Page 146</i>	<i>Page 150</i>	<i>Page 157</i>
clattering	carrier	white	beyond
noisily	hope		shade
tiptoe	months	<i>Page 151</i>	paper
<i>Page 139</i>	Alkmaar	trust-worthy	pencil
leak	(älk'mär)		<i>Page 158</i>
Haarlem	twelve	<i>Page 152</i>	Cimabue
(häär'lem)	<i>Page 147</i>	whit	(chemä boo'ä)
tended	although	dulled	artist
dangerous	starve	fail	
<i>Page 140</i>	Balmung	perhaps	<i>Page 159</i>
peat	level	bulbs	tower
<i>Page 141</i>	Siegfried	<i>Page 153</i>	spirit
question	(siëg'friëd)	bugs	adorn
	Rhine	crumbs	glorious
	<i>Page 148</i>	quarreling	<i>Page 160</i>
<i>Page 142</i>	neither	<i>Page 154</i>	lovely
numb	fame	shred	distant
twitter	shun	withal	plowing
groans	Mimer	pity	oxen
<i>Page 143</i>	costly	killed	<i>Page 161</i>
rapping	leather	though	Rosy-Hood
moaning	coarse	seems	<i>Page 162</i>
writhing	cunning	agree	bobbing
	metal	<i>Page 155</i>	ashes
<i>Page 145</i>	bolts	Pietro	flashes
chance	ornaments	(pe ä'tro)	flies
city	<i>Page 149</i>	<i>Page 156</i>	<i>Page 163</i>
fighting	Amilias	Maria	grapes
thousand	(ämil'li-as)	(mär ë'a)	vineyard
defences	suit	Andria	<i>Page 164</i>
hoops	armor	(an'dri a)	stumbled
tar	dint	churches	stained
Leyden	scratch	Giotto (jöt'tō)	
powder	pupils		
cannon	boast		
	rang		

search
sign
gleam

Page 165

lambkins
keen
nestle
ewe

Page 166

turn
about

Page 167

China
Hoka
donkey
mother-in-law
crane

Thenah
Chinese

Page 168

hinder
bamboo
rake
shelled
cotton
full
mistake

Page 169

kites
dragon

Page 170

twenty-five
understand
Ah-Ma
(mother)

Page 171

chic, chic

Page 172

dreadful
camphor
Fah-Nim

Page 174

Doluh
Yen
court
fluttering
embroidered

Page 175

pedlar
silk
exciting
fasten

Page 176

forcing
captain

Page 177

scholar

Page 179

lemon

Page 180

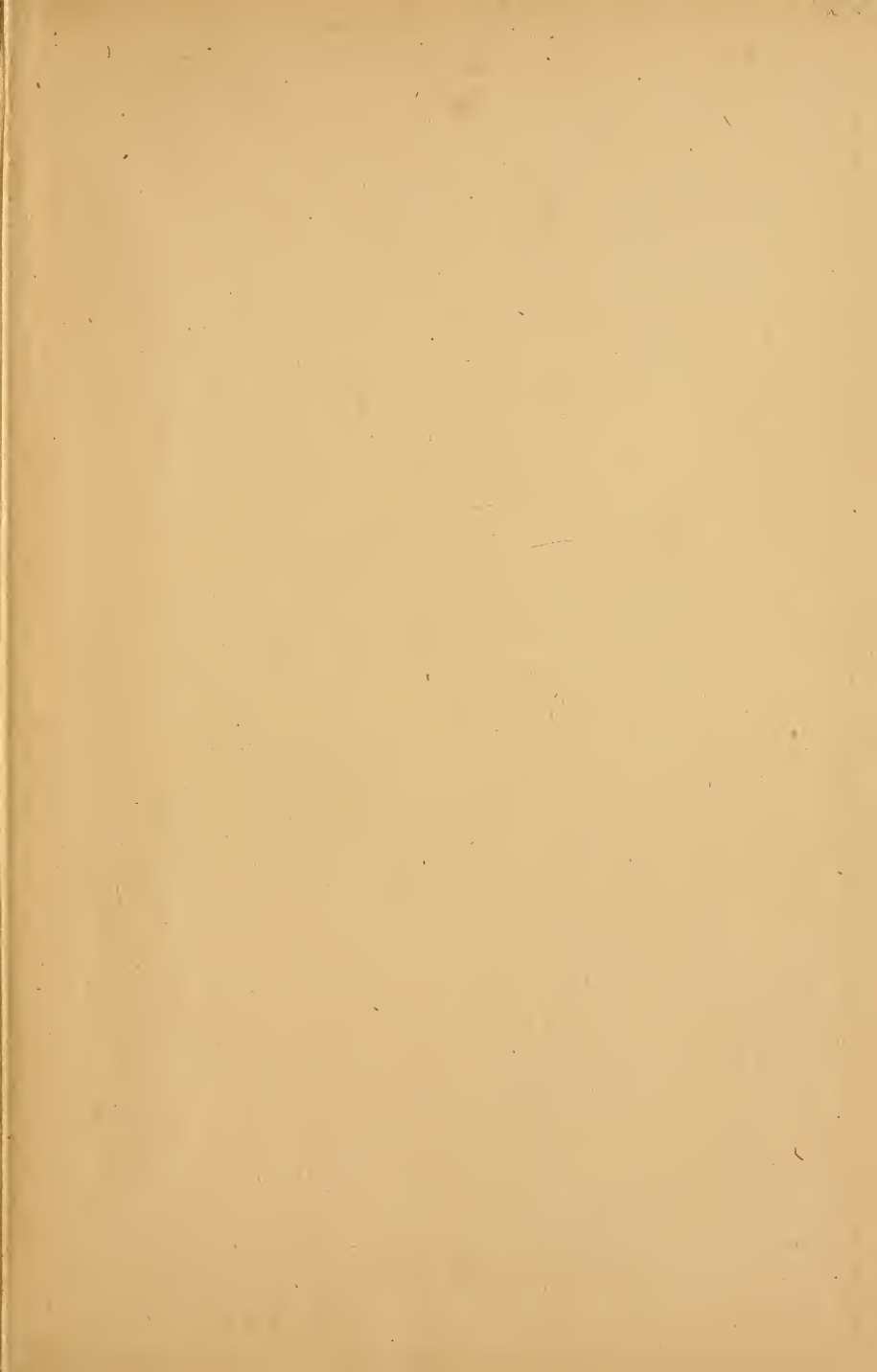
different
fruit

Page 181

daisy
fringe
furled
margin
naked
spices
isles

SUGGESTIVE LIST OF PHONOGRAMS AND CONSONANT SOUNDS

Phonograms	Page	Key word	Consonant	Page	Key word
est	8	west	th	8	north
eam	10	team	sk	9	tusk
eat	17	meat	~~kn~~	22	~~k~~ new
ack	23	track	cl	35	clay
ice	24	twice	br	38	brush
ay	35	pray	ng	48	long
ead	36	knead	z	52	blaze
all	48	ball	ch	60	Christian
out	53	snout	sl	61	sleep
oar	53	boar	pl	78	place
age	55	rage	cl	81	clean
aw	56	claw	sp	81	splash
ark	77	lark	g	101	German
orn	77	thorn	bl	86	bleat
oil	103	soil			
ear	121	tear			
ight	78	sight			
air	134	fair			



LIBRARY OF CONGRESS



0 019 823 915 A